



A HANDBOOK OF
ATTIC RED-FIGURED VASES
JOSEPH CLARK HOPPIN



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A HANDBOOK OF ATTIC RED-FIGURED VASES

SIGNED BY OR ATTRIBUTED TO
THE VARIOUS MASTERS OF THE SIXTH
AND FIFTH CENTURIES B.C.

BY

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VOLUME I



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TO THE HAPPY MEMORY OF
HERBERT FLETCHER DE COU
AND
RICHARD NORTON

THIS BOOK IS AFFECTIONATELY
DEDICATED

PREFACE

ALL students of Greek ceramics have felt for many years the need of a work like the present, and it is a matter of surprise that during all this time no such work has been attempted. I could wish that its preparation might have found a more able workman than I, but the fact that the gaily painted Attic vases have absorbed me more than any other branch of archaeology ever since I first began the study, and that I have enjoyed far more leisure of late years than has fallen to the lot of my less fortunate confrères, may perhaps excuse the self-appointed undertaking.

I began the book for my own convenience but I question whether I should ever have done so had I realized at the outset the magnitude of my task. With a few brief interruptions I have devoted my entire time to it for nearly two years. The compilation of the unpublished material has been a matter of extreme difficulty owing to the European war. Requests were made to the directors of all the important European museums for photographs and data through various official channels which ensured their safe arrival, but in many cases these requests were fruitless. In consequence I am unable to include photographs of the following vases: Brygos 2*, Douris 14*, and Hermonax 2*; photographs of these could not be obtained from the museum in Florence. Nikosthenes 5* and Pamphaios 19* *bis*; photographs of these could not be obtained from the Villa Giulia, Rome. Euergides 4*, in Leipzig; Euergides 6*, Hischylos 2* and Pamphaios 14* in Munich; Hischylos 5* and Pamphaios 20* in Würzburg; Epiktetos 23*, Pamphaios 18* and 19* in Petrograd; Epikte-

tos 1*, Kallis 1*, Mys 1*, Myson 1* in Athens; Pistoxenos 1* in Brussels; requests for photographs of these as well as for data of other unsigned vases were either (as is most probably the case) entirely ignored or else the replies have failed to reach me.¹

Dr. Friedrich Hauser of Stuttgart, the owner of Euphrosios 15* had died before my letter reached him. Pamphaios 15* is not in Palermo and I have been unable to trace it.

It must also be remembered that in many of the European museums, especially those in Italy, the conditions, owing to the war, changes in the directorate, renumbering the collections and the adoption of modern methods, are extremely chaotic, and it is often extremely difficult to locate a given vase. For these reasons a number of vases must perforce appear in these pages with very insufficient data. Furthermore, barring a few stray publications, very little material of a German or Austrian source has been accessible to us in America since 1915. Much as I regret these *lacunae* in the book they seem inevitable in view of present conditions and as there is little prospect of any amelioration in the near future I have decided, albeit reluctantly, to let the work appear in an incomplete form.

It has not been easy to decide on a plan which would satisfy every one. My chief ambition has been to produce a book which could be used by students with the minimum amount of labor, and hence it has seemed the simplest plan to adopt throughout the alphabetical order for the various painters and potters and to arrange the works of each, whether signed or attributed, alphabetically by museums in a numerical order. I am aware that this will not appeal to those who prefer their material classified by subject-matter or shapes. To avoid this difficulty a list of both subjects and

¹ Dr. Oskar Waldhauer of the Hermitage Museum in Petrograd wrote to me very courteously expressing his regret that the unsettled condition of affairs in the museum made it impossible to furnish me with the desired photographs.

shapes employed by each master has been introduced at the end of the section dealing with him, together with a third list of vases attributed to his hand by various scholars but which are cited under the name of another artist in this book.

For the benefit of those who propose to work along corresponding lines I may say that the card-catalogue system has been employed throughout; the only practical way to handle such a voluminous material. No less than five separate catalogues have been used in the preparation of this book: (1) The main catalogue, consisting of cards 5×8 inches specially printed with spaces for the necessary data; (2) the museum index; (3) the index of publications; (4) the inscriptional index; and (5) the general index. Each catalogue has acted as a check on the others and thus made it almost impossible for any vase to be listed twice. The only instances where such a thing is possible have been in the case of vases usually reckoned as disappeared and then discovered in some museum. Several such cases did occur in the course of the work but they have been detected and I do not think that any vase here cited has been catalogued twice.

The question of how far to go in listing attributions has been a very vexed one.¹ Mere mention in a catalogue of "style of Douris" or "style of Hieron" does not, to my mind, constitute a legitimate attribution, and therefore, except in a few instances, no attributions have been included unless some scholar has definitely assigned a given vase to a certain hand. I have endeavored to eliminate my own individuality in this matter by refraining from all attributions except those which are based on my own published work. But I have not been able to sink my identity entirely.

¹ All the various attributions made by Beazley in his different articles as well as those in his *Vases in America* have been here included as long as such attributions have been assigned to an artist to whom a definite name is attached. Occasionally, however, in his *Vases in America* a number of vases have been grouped together as belonging to the same hand without identification of the artist by a definite name. Such attributions have not been included here.

The same vase is very often assigned to several different artists by different scholars, and as it is obviously inconvenient to catalogue the same vase more than once in the Handbook I have adopted the principle, where a difference of opinion occurs, of listing such a vase among the works of the artist to whom, in my opinion, it belongs, but in every case the various attributions are mentioned. Frequently I have been obliged to include vases among the works of a painter, who, I feel sure, had nothing whatsoever to do with their manufacture, for the simple reason that only one scholar has attempted to identify them. Probably no one today can be found who believes that the amphorae in Berlin and Munich (Makron 44 and 75) were ever painted by Makron as asserted by Furtwängler; yet no other scholar has attempted to identify them and until some one else gives them their rightful status I have no course but to include them under the Makron attributions.

To be ideal, such a volume as the present ought to include a plate of every vase mentioned in it. This is of course impossible, for aside from the tremendous expense involved, the work would be far too cumbersome for students' use. Klein's monumental work on the "Meistersignaturen" is thoroughly out of date, and the recent attempt of Nicole in the *Revue Archéologique* for 1916 to bring it up to date has not been altogether successful. Reinach's *Répertoire*, certainly one of the most useful books the archaeologist possesses, is of little value for the study of stylistic details owing to the sketchy character of the illustrations; it is only fair, however, to state that the work was never intended for such a purpose. My intention, therefore, has been to publish a book which should prove a combination of both Klein and Reinach — complete in its list of artists and the material signed by them, with plates large enough to reproduce their work in a form sufficient to permit the analysis of stylistic details. It is not intended, however, to relieve the student of the task of using the

larger publications when it is a question of discussing the peculiarities of any painter's work.

The question of references also presents some difficulty. That the bibliography attached to each vase is complete in the sense that every mention of it throughout the whole of the very voluminous literature no matter how slight, is included, is, I fear, distinctly not the case. Much of the literature of a hundred years ago is comparatively worthless and has generally been ignored. Also references have frequently been omitted which merely mention a given vase without drawing any conclusions from it. I have endeavored to include all references which seemed to me vital, in short to use my common-sense, and I hope that the number of those which have been omitted through oversight or inadvertence will not be found very great. One valuable lesson I have learned. Until I began my task I had never realized how general is the habit of quoting references without verification. Time after time I have detected the same error repeated in one work after another. Consequently every reference in this book (except in the case of some of the older publications which have been inaccessible to me) has been verified either in manuscript or proof. That I have succeeded in eliminating all errors is too much to hope for, but I think in the main they have been materially reduced. Needless to say I shall welcome any corrections or additions which may be sent to me.

Vases signed by a *potter* alone have been catalogued under his name entirely regardless of their authorship though such authorship has been indicated whenever possible. Vases signed by both potter and painter have been listed under the name of the painter. All signed vases are denoted by an asterisk after the number. Since the actual catalogue was finished some time ago and the numerical system adopted, I have been unable to avoid the use of *bis*, *ter*, etc., after some numbers as only in that way could new vases be inserted or

old ones changed.¹ Some potters have been very difficult to treat owing to the general uncertainty about them. Meidias is a case in point, for not only is there the greatest divergence of opinion as to his date but no two scholars seem to agree as to what vases are really Meidian and what are not. I have not attempted to bring order out of this chaos and have simply included in the list of his works all vases which have been attributed to him by different scholars from time to time. For the correctness of such attributions I beg that I be not held responsible.

The title of the work is a sufficient excuse for the omission of certain artists or potters. No black-figure vases have been included except in the case of vessels of the dual technique; nor any non-Attic masters unless it was probable that their activity lay in Athens. The potters Charinos, Kleomenes, Kriton, Lysiades, Lysias, Lykinos, Platon, Teisias and Therinos have been omitted since their signatures are attached only to vases in plastic form or those which possess no figured decoration whatsoever. Only those vases on a white ground which bear a signature or which can safely be attributed to a definite named artist have been included.²

I should like at this point to enter a protest against the indiscriminate habit of attributing vases. Probably no one has struck a more important note in the study of Greek ceramics than Beazley and whether one accepts his attributions

¹ A further difficulty has been encountered since all the Beazley attributions have been listed on the basis of his various articles and the first proof of his *Vases in America*. Numerous changes, however, were made by him before the final appearance of his book (for instance the majority of the vases originally assigned by him to the Painter of the Berlin Amphora as 'school-pieces' have since been definitely included among the actual works of that master, and a few attributions to other painters definitely discarded) and it has occasionally proved impossible to make a change in the numerical system which was adopted before the present work went to press. Wherever such changes have occurred they have been duly noted.

² For this reason I have not included Beazley's attributions of a number of white lekythoi to the Achilles Painter though I agree absolutely with him as to the correctness of these attributions.

or not, one must recognize that their author has made a very exhaustive study of the subject and possesses a wonderful eye for stylistic details. But all students are not Beazleys and unless they possess similar characteristics they had best walk warily in his footsteps.

This book could never have been produced without the intelligent and generous coöperation of a multitude of scholars to whom my very warmest thanks are due. Foremost among them is my very dear friend Mr. C. Densmore Curtis of the American Academy in Rome who at my request made a tour through all the museums of Italy and Sicily to obtain for me the desired data and photographs. Mr. Curtis met everywhere the most courteous and kindly assistance during his wanderings through the museums, and for the services rendered me through him I wish to express my most grateful thanks to the following: in Rome, Dr. Nogara at the Vatican, Professor Colini and Signorina Morpurgo at the Villa Giulia, and Signor Castellani; in Florence, Professor Pernier; in Naples, Professor Spinazzola and Signorina Levi; in Corneto, Professor Cultrera; in Orvieto, Signor Faina; in Syracuse, Professor Orsi; in Palermo, Professor Gabrici; in Girgenti, Baron Giudice.

For photographs, data, suggestions and assistance in many ways I wish to express my gratitude to the following: Dr. Arthur Fairbanks the Director and Dr. L. D. Caskey, Curator of Classical Antiquities of the Boston Museum of Fine Arts; Miss Gisela M. A. Richter, Assistant Curator of Classical Antiquities and Mr. William Clifford, Librarian of the Metropolitan Museum in New York; Dr. Stephen B. Luce, Jr., Curator of the Classical Antiquities in the Philadelphia Museum; Professor George H. Chase of Harvard University, and the staff of the Harvard Library; Professor J. R. Wheeler¹ of Columbia University; Professor Paul Baur

¹ Since the above was written, the study of Archaeology and the Classics in this country has suffered an irreparable loss by the death of Professor

of Yale University; Professor William N. Bates of the University of Pennsylvania; Professor David M. Robinson of Johns Hopkins University; Professor Henry Johnson of Bowdoin College; Miss Mary H. Swindler of Bryn Mawr College; Mr. Arthur Hamilton Smith, Keeper of Greek and Roman Antiquities in the British Museum, and Sir Cecil Smith, Director of the Victoria and Albert Museum; Mr. Edward Warren of Lewes and the directors of the museums of Birmingham, Canterbury, Edinburgh, Glasgow, Liverpool, and Norwich; M. Babelon, Director of the Cabinet des Médailles in Paris; M. Salomon Reinach, Director of the Museum of St. Germain-en-Laye; Dr. Robert Zahn, Director of the Antiquarium in Berlin; and Professor Georges Nicole of Geneva.

To M. Edmond Pottier, Conservateur of the Louvre are due more than mere thanks. The material required from the Louvre, photographic as well as notes, was extremely voluminous and the labor involved to collect it by no means small. M. Pottier, in spite of ill-health, and war conditions in the Louvre, has spared no pains to place in my hands photographs of more than twenty vases and data relating to more than two hundred and did so in the kindly and helpful spirit which all Americans who have ever worked in the Louvre have learned to love and admire; had he been the author himself he could not have taken more interest.

Mr. J. N. McClure, Harvard '18, acted as secretary for me during the completion of the book and gave me invaluable assistance; Mr. C. Chester Lane and Mrs. M. S. Heller of the Harvard University Press have been more than kind during the onerous period of its preparation. Also, it would have been absolutely impossible to have published the work at the present time had it not been for the generous assist-

Wheeler. In view of my own affection for him after a friendship of more than twenty years, I can only express the deep regret I feel in common with all his friends.

ance of Mr. J. D. Beazley, who in addition to allowing me the free use of the proofs of his great work on the Vases in America, has given me countless suggestions and to whom I feel that I owe an especial debt of gratitude.

Lastly this book is a tribute to the memory of two devoted friends. DeCou was killed at Cyrene on March 11, 1911, and his name must be added to the glorious roll of those who have become martyrs in the cause of science. Norton died in Paris on August 2, 1918, worn out by his untiring efforts as head of the Norton-Harjes Ambulance Corps during the darkest days of the Great War. Both died as they had lived, true and gallant gentlemen. I count it as a privilege that for more years than I care to number we three had been the closest of friends, fellow-students and workers in school and field, with never a cloud to mar a friendship which will always be among my most precious memories.

CONTENTS

Numbers followed by an asterisk refer to signed vases.
Only signed vases are illustrated in this book.

	PAGE
INTRODUCTION	xxi
THE ACHILLES PAINTER	3
AGATHON	10
1*, <i>Jahrbuch des kais. deut. arch. Inst.</i> , 1895, p. 38, figs. 12, 13.	
THE AISCHINES PAINTER	13
AISON	14
1*, <i>Antike Denkmäler</i> II, pl. 1.	
Attributed Vases	16
THE ALKIMACHOS PAINTER	18
THE ALTAMURA PAINTER	21
THE AMBROSIOS PAINTER	27
ANDOKIDES	31
1*, Furtwängler-Reichhold, <i>Die griechische Vasenmalerei</i> , III, pl. 133.	
2*, <i>Jahreshefte des oester. arch. Inst.</i> , 1900, pp. 70, 71, figs. 8, 9.	
3*, <i>Jahrbuch des kais. deut. arch. Inst.</i> , 1889, pl. 4.	
4*, from photographs.	
5*, F. R., <i>Die griechische Vasenmalerei</i> , II, pl. 111.	
Attributed Vases	42
APOLLODOROS	45
1*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 69, no. 1.	
2*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 69, no. 2a-d.	
Attributed Vases	48
ARISTOPHANES	49
1*, F. R., <i>Die griechische Vasenmalerei</i> , III, pl. 127.	
2*, F. R., <i>Die griechische Vasenmalerei</i> , III, pl. 128.	
Attributed Vases	54
THE BALD-HEAD PAINTER	56
THE PAINTER OF THE BERLIN AMPHORA	58
School Pieces	67

THE PAINTER OF THE BERLIN NIKE HYDRIA 2381	76
THE PAINTER OF THE BOLOGNA AEGISTHUS	78
THE PAINTER OF THE BOLOGNA BOREAS	80
THE PAINTER OF THE BOSTON PHIALE	83
THE PAINTER OF THE BOSTON TITHONOS AMPHORA	90
THE PAINTER OF THE BOWDOIN EYE KYLIX	92
THE PAINTER OF THE BOWDOIN PYXIS	94
THE BRISEIS PAINTER	101
THE PAINTER OF THE BRUSSELS OINOCHOË	104
BRYGOS	106
1*, fragment with signature only.	
2*, unpublishable.	
3*, <i>Wiener Vorlegeblätter</i> , VIII, pl. 2.	
4*, F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 47, and cut on p. 239 of the Text.	
5*, <i>Journal of Hellenic Studies</i> , 1914, pl. 9.	
6*, <i>Wiener Vorlegeblätter</i> , C, pl. 7, 2.	
7*, <i>Wiener Vorlegeblätter</i> , VIII, pl. 3.	
8*, F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 25.	
9*, F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 50.	
9* bis, no reproduction obtainable.	
Attributed Vases	122
THE PAINTER OF THE CERBERUS PLATE	144
CHACHRYLION	146
1*, Schöne, <i>Museo Bocchi di Adria</i> , pl. 2, no. 4.	
2*, fragment too slight for reproduction.	
3*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 2, no. 1.	
4*, Hartwig, <i>Die griechischen Meisterschalen</i> , fig. 4.	
5*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 2, no. 3.	
6*, Harrison and MacColl, <i>Greek Vase-paintings</i> , pl. 10.	
7*, <i>Wiener Vorlegeblätter</i> , D, pl. 7 (right-hand section).	
8*, <i>Wiener Vorlegeblätter</i> , D, pl. 7 (left-hand section).	
9*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 1.	
10*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 2, no. 2.	
11*, <i>Louvre Album</i> , II, pl. 91 G 36.	
12*, from a photograph.	
13*, Hartwig, <i>Die griechischen Meisterschalen</i> , figs. 2a-c.	
14*, from a photograph.	
15*, Perrot-Chipiez, <i>Histoire de l'art dans l'antiquité</i> , X, fig. 230.	

16*, Noël des Vergers, <i>Etrurie</i> , III, pl. 37.	
17*, <i>Monumenti Antichi Lincei</i> , 1907, p. 458, fig. 328.	
18*, Hartwig, <i>Die griechischen Meisterschalen</i> , figs. 3, 3a, 3b.	
19*, fragment too slight for reproduction.	
19* <i>bis</i> , no reproduction obtainable.	
Attributed Vases	176
THE CHARMIDES PAINTER	179
CHELIS	183
1*, fragment with signature only.	
2*, F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 43.	
3*, from photographs.	
4*, from photographs.	
5*, from photographs.	
THE PAINTER OF THE CHICAGO STAMNOS	193
THE PAINTER OF THE CHRYSIS HYDRIA	196
THE COLMAR PAINTER	197
THE PAINTER OF THE COPENHAGEN AMPHORA	200
THE PAINTER OF THE DEEPDENE TROPHY PELIKE	203
DEINIADES	205
THE DIOGENES AMPHORA PAINTER	206
DOURIS	208
1*, fragment too slight for reproduction.	
2*, <i>Archaeologische Zeitung</i> , 1883, pl. 1.	
3*, <i>Archaeologische Zeitung</i> , 1883, pl. 2.	
4*, F. R., <i>Die griechische Vasenmalerei</i> , III, pl. 136; p. 87, fig. 43.	
5*, <i>Archaeologische Zeitung</i> , 1883, pl. 4.	
6*, <i>Archaeologische Zeitung</i> , 1883, pl. 3.	
7*, <i>Ephemeris Archaeologike</i> , 1907, p. 222, fig. 1.	
8*, <i>Wiener Vorlegeblätter</i> , VII, pl. 5.	
9*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 22, no. 1.	
10*, from photographs.	
11*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 21.	
12*, <i>American Journal of Archaeology</i> , 1900, pp. 185-189, figs. 1-3.	
13*, F. R., <i>Die griechische Vasenmalerei</i> , II, pl. 74.	
14*, no reproduction obtainable.	
15*, <i>Wiener Vorlegeblätter</i> , VIII, pl. 1.	
16*, <i>Wiener Vorlegeblätter</i> , VI, pl. 3, 1a, 1c, and Murray, <i>Designs from Greek Vases</i> , pl. 8, no. 29.	
17*, <i>Wiener Vorlegeblätter</i> , VI, pl. 10.	

- 18*, F. R., *Die griechische Vasenmalerei*, I, pl. 48.
 19*, from photographs.
 20*, *Wiener Vorlegeblätter*, VII, pl. 2.
 21*, *Wiener Vorlegeblätter*, VII, pl. 3.
 22*, *Wiener Vorlegeblätter*, VI, pl. 9.
 23*, *Wiener Vorlegeblätter*, VII, pl. 4, no. 2.
 24*, from a photograph.
 25*, *Wiener Vorlegeblätter*, VI, pl. 8a-b.
 26*, from photographs.
 27*, Hartwig, *Die griechischen Meisterschalen*, pl. 67, no. 3a-b.
 28*, *Revue Archéologique*, 1913, i, pp. 31-40, figs. 1-3.
 29*, Hartwig, *Die griechischen Meisterschalen*, fig. 66.
 30*, F. R., *Die griechische Vasenmalerei*, I, pl. 53.
 31*, F. R., *Die griechische Vasenmalerei*, I, pl. 54.
 32*, *Ephemeris Archaeologike*, 1886, pl. 4.
 33*, 34*, *Ephemeris Archaeologike*, 1907, pl. 10.
 35*, Perrot-Chipiez, *Histoire de l'art dans l'antiquité*, X, fig. 293.
 36*, *Wiener Vorlegeblätter*, VI, pl. 5.

No reproduction obtainable of 37*, 38*, 39*.

Attributed Vases	276
THE PAINTER OF THE DUTUIT OINOCHOË	292
THE PAINTER OF THE DWARF PELIKE	295
THE EPELEIOS PAINTER	296
EPIGENES	298
1*, <i>Wiener Vorlegeblätter</i> , B, pl. 9, no. 2a-b.	
EPIKTETOS	300
1*, fragment too slight for reproduction.	
2*, <i>Jahrbuch des kais. deut. arch. Inst.</i> , 1891, pl. 5, no. 1.	
3*, Gerhard, <i>Auserlesene Vasenbilder</i> , pl. 299.	
4*, from photographs.	
5*, <i>Burlington Fine Arts Club Cat.</i> , 1888, pl. 19.	
6*, <i>Bolletino d'Arte</i> , 1911, p. 342, fig. 1.	
7*, from photographs.	
8*, from a photograph.	
9*, from photographs.	
10*, F. R., <i>Die griechische Vasenmalerei</i> , II, pl. 73.	
11*, from a photograph.	
12*, from a photograph.	
13*, from a photograph.	
14*, from photographs.	

15*	<i>Wiener Vorlegeblätter</i> , 1890-91, pl. 7, no. 3.	
16*	from photographs.	
17*	from a photograph.	
18*	from a photograph.	
19*	Perrot-Chipiez, <i>Histoire de l'art dans l'antiquité</i> , X, fig. 205-207.	
20*	from photographs.	
21*	Perrot-Chipiez, <i>ibid.</i> , fig. 208.	
22*	fragment too slight for reproduction.	
23*	no reproduction obtainable.	
24*	<i>Jahrbuch des kais. deut. arch. Inst.</i> , 1891, pl. 5, no. 2.	
25*	<i>Arch.-epigraph. Mitt. aus Oesterreich-Ungarn</i> , V, pl. 4.	
26*	<i>Archaeologische Zeitung</i> , 1885, pl. 16.	
27*, 27* bis, 28*, 30*	no reproduction obtainable.	
29*	Klein, <i>Euphronios</i> , p. 14.	
Attributed Vases		339
EPILYKOS		342
1*	from a photograph.	
2*	<i>Monuments Piot</i> , XX, p. 123, fig. 5.	
THE PAINTER OF THE EPINETRON FROM ERETRIA IN ATHENS		345
ERGINOS		348
THE PAINTER OF THE ETHIOP PELIKE		349
THE PAINTER OF THE EUAION KYLIX IN THE LOUVRE		351
THE EUCHARIDES PAINTER		356
EUERGIDES		362
1*	<i>Ephemeris Archaeologike</i> , 1885, pl. 3, no. 2.	
2*	fragment too slight for reproduction.	
3*	<i>Journal of Hellenic Studies</i> , 1913, p. 347, fig. 1.	
4*	no reproduction obtainable.	
5*	<i>Annali dell' Inst.</i> , 1849, pl. B.	
6*	no reproduction obtainable.	
Attributed Vases		369
EUPHRONIOS		376
1*	<i>Jahrbuch des kais. deut. arch. Inst.</i> , 1888, pl. 2.	
2*	<i>Journal of Hellenic Studies</i> , 1888, pl. 6.	
3*	<i>Archaeologische Zeitung</i> , 1882, pl. 3.	
4*	Hartwig, <i>Die griechischen Meisterschalen</i> , pls. 51, 52.	
5*	Hartwig, <i>Die griechischen Meisterschalen</i> , pls. 47, 48.	
6*	F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 23.	
7*	F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 22.	

8*, <i>American Journal of Archaeology</i> , 1916, pls. 2-6.	
9*, <i>Monumenti dell' Instituto</i> , II, pl. 10.	
10*, F. R., <i>Die griechische Vasenmalerei</i> , II, pls. 92, 93.	
11*, F. R., I, pl. 5, and Per.-Chip., figs. 246-247.	
12*, Hartwig, <i>Die griechischen Meisterschalen</i> , pl. 53.	
13*, Hartwig, <i>Die griechischen Meisterschalen</i> , pls. 58 and 59 no. 1.	
14*, F. R., <i>Die griechische Vasenmalerei</i> , II, pl. 63.	
15*, no reproduction obtainable.	
Attributed Vases	406
ONESIMOS	413
Attributed Vases	413
THE PANAITIOS PAINTER	421
EUTHYMIDES	430
1*, <i>Archaeologische Zeitung</i> , 1873, pl. 9.	
2*, F. R., <i>Die griechische Vasenmalerei</i> , I, pl. 14.	
3*, F. R., <i>Die griechische Vasenmalerei</i> , II, pl. 81.	
4*, from drawings by Baglione, and photograph.	
5*, Schöne, <i>Mus. Bocchi</i> , pl. 4, 2.	
Attributed Vases	439
EUXITHEOS	447
1*, Beazley, <i>VA</i> , fig. 4.	
2*, <i>Louvre Album</i> , II, pl. 91 G 33.	
Attributed Vases	451
THE FLYING-ANGEL PAINTER	452
THE FOUNDRY PAINTER	454
THE 'FRAU MEISTERIN'	461
GALES	462
1*, from photographs.	
2*, <i>Monumenti Antichi Lincei</i> , 1909, pl. 3 and figs. 9, 10.	
THE GERAS PAINTER	466
THE PAINTER OF THE GIRGENTI KALYX KRATER	469

INTRODUCTION

FOR close on to a century the study of Greek vases has been one of the most fascinating fields of the many which are included in the science of classical archaeology. And this with reason, for of all the records which the Hellenic world has left behind, vases are perhaps the most complete and satisfactory. Most of the greater works of art in marble or bronze have long since disappeared in the lime-kiln or melting-pot; inscriptions are usually woefully fragmentary and can seldom be read without extensive emendations and the mighty monuments of architecture with very few exceptions are little more than shapeless ruins or foundations. But the little vessels of painted clay are practically imperishable and emerge from the soil after a sleep of over two thousand years as fresh and bright as the day they left their maker's hands. No other objects of an age which knew not the photographic camera give us as complete a record of the actual daily life of the Greeks nor so varied a portrayal of their wonderful mythology and tradition which in spite of Homer and the poets would be lifeless without the complement of vase-paintings. Small wonder that countless scholars have found delight in the study of objects which best serve to breathe the breath of life into an age now dead to us!

Since the discovery early in the nineteenth century of the various Etruscan cemeteries, veritable gold-mines for Attic vases (one need waste no time in refuting the theory of their Etruscan origin now entirely obsolete) collectors like Sir William Hamilton (the husband, by the way, of the fair and frail Emma, Lady Hamilton), Prince Lucien Bonaparte, the Duc de Luynes, and scholars like Gerhard, Welcker, and Jahn, the pioneers in the field, found their delight in the study of these new and fascinating documents. The presence of the masters' signatures on many of the vases added a fillip to the pursuit and laid the foundation for

the identification of unsigned vases now so prominent a division of the science of ceramics. Owing, however, to the lack of accurate reproductions, photographic or otherwise, as well as collections easily accessible, interest in the subject was necessarily confined to the favored few. In passing it may be remarked that of all the scientists who have occupied themselves during the last century in the study of Greek antiquities not one has possessed a better eye, nicer taste or more intelligent discrimination than the famous French savant, the Duc de Luynes, and the student of today finds his criticism still fresh and accurate largely because his method was based on correct principles.

The history of Greek pottery has been written too frequently elsewhere for this book to touch at all upon the subject. Only a brief résumé of the progress of the study may here be included.

Perhaps the first really scientific treatment of the subject was contained in the Introduction of Otto Jahn's catalogue of the Munich vase collection. More and more as the nineteenth century advanced did the various private collections find their way into museums and consequently the museum vase catalogues began to assume a new importance. Reproduction on a wider scale also was made possible by the appearance of such works as the *Auserlesene Vasenbilder*, and the *Trinkschalen und Gefässe* of the German archaeologist Gerhard and the *Élite Céramographique* of the French scholars Lenormant and De Witte, the last entitled to the distinction of containing almost the worst and most inaccurate plates ever published. The various archaeological journals were filled with articles on new and interesting vases and by the seventies the study of Greek ceramics may be said to have been in full swing. The era of modern scientific criticism in vases may be dated from the publication of Adolf Furtwängler's catalogue of the Berlin collection, one of the greatest works that extraordinary German scholar has left us. Before the end of the century fairly complete catalogues of the collections in the Louvre and the British Museum had been added, not to speak of a number of minor collections.

Meanwhile the identification of vases with and without signatures was occupying the scholars, and in 1886 when the second edition of Klein's *Meistersignaturen* made its appearance the

number of signed vases was fairly extensive. As the identity of such artists as Euphronios, Douris, Hieron, and Brygos became sharply emphasized through the study of their signed work, the fashion prevailed of setting up the 'Big Four' so to speak, as a veritable Procrustean bedstead to which every red-figured vase was fitted willy-nilly. One has only to glance hastily over the articles written before the end of the century to see how common it was to speak of a vase as 'style of Brygos' or 'style of Hieron.' Even Paul Hartwig's monumental work on the Greek 'Meisterschalen' which appeared in 1893 is still tarred with that brush, and though original and daring in its treatment did not materially emancipate the study of Greek vases from the conventional view. The true distinction between the formulae used by potter and painter was not as yet thoroughly understood and for that reason Klein's *Euphronios*, valuable though it be, has not stood the test of time. Likewise the study of the names followed by the *καλός* formula occurring so frequently on vases was still bound by the old idea that such names represented favorites of the vase-painters in the erastic sense and some strange and fantastic theories as to their importance in the dating of vases prevailed. By the publication of Reinach's *Répertoire* in 1900 access to rare and out of print publications became possible to the general student.

With the new century began the most valuable publication of Greek vases yet attempted, that of Furtwängler and Reichhold, containing more accurate drawings of most of the best-known vases than had heretofore been produced. Furtwängler's untimely death a few years later did not serve to interrupt its publication, his part having been entrusted to the able hands of Friedrich Hauser. As yet we do not know who has been selected to replace Hauser, whose death leaves a great gap in the archaeological world.

In this publication an attempt was made for almost the first time to break away from the 'Big Four' fetish and to differentiate the work of the unnamed masters. It is to Furtwängler's credit that he was the first to reduce Klein's imaginary Euphronios to his true proportions and to distinguish between the vases which were rightfully his and those which belonged to different hands

though the product of his atelier, and to identify two masters of the first rank, the Panaitios and Penthesilea Painters.

Where Furtwängler has led the way many have followed, but the credit for having done more than any one else to revolutionize the study of Greek ceramics belongs to an English student, J. D. Beazley of Oxford, who in eight years has created almost a new science. His theory developed to its logical conclusion is briefly that every Attic r.f. vase can be identified as belonging to a certain hand. This of course has not been done and probably never will be, since considering the inferiority of so many of the Greek vases to do it would be useless labor. But Beazley has been responsible for the identification of more than *fifty* nameless painters, many of them like the Achilles, Pan, and Berlin Amphora Painters, masters of the very first rank. While his method has not met with universal acceptance at the hands of the older archaeologists it is hard to see how that can be long delayed. The best proof perhaps of its accuracy is that in several cases practically the same results have been reached by him and by other scholars working independently, like the simultaneous discovery of the planet Neptune by Adams and Leverrier. I am unable to agree with him on some of his attributions but having tested his method with considerable care as I have had to do in the preparation of this work, I am obliged to declare my unqualified support of his theories.

Much has been gained during the last hundred years and many of the problems which vexed our grandfathers in the scholastic field have been solved. It is my earnest hope that the publication of this work, which for the first time makes every well known vase practically accessible to the student as has never been the case before, will by its convenience spread the study of those artificers of a bygone age among a greater body of scholars and that before another quarter-century is past the problems which now vex us may be as clear as the day.

HANDBOOK OF
ATTIC RED-FIGURED VASES

The classification of subjects which follows the list of attributed vases is based on the following principles.

Mythological: All gods or their attendants and all legends in which they figure which are not classified elsewhere.

Heroic: All scenes representing heroes like Herakles, Theseus, etc.

Epic: All scenes taken from the Epic Cycle.

Bacchic: All scenes relating to Dionysos and his following.

Military: Arming scenes or combats not otherwise classified.

Komastic: Scenes of revelry.

Symposia: Banqueting scenes.

Athletic: Athletic sports of any kind.

Sacrifice: Scenes of ritual or sacrificial ceremonies.

Genre: All scenes from daily life not otherwise classified.

All vases bearing the potter's or painter's signature are indicated by an asterisk after the number. As far as possible in the bibliography of each vase all references which give an illustration have been placed first and in their chronological order.

HANDBOOK OF ATTIC RED-FIGURED VASES

THE ACHILLES PAINTER

Beazley, *JHS.* 1914, pp. 179-226: idem, *VA.* pp. 163-165.

The Achilles Painter is the name given by Beazley to the nameless artist who painted the amphora in the Vatican representing Achilles on one side and a woman, Briseis perhaps, on the other.

This artist was a master of distinct individuality and belongs to the early period of the Fine Style; Beazley considers him a pupil of Hermonax.

On p. 219 of Beazley's *JHS.* article he gives a list of forty-three white lekythoi which he attributes to this painter, but these, for obvious reasons, have not been included in the list below.

1. ATHENS CC. 1392 (1639). Lekythos. From Eretria: h. 0.38.
Cat. (CC.) p. 453: Beazley, no. 25, pl. 14, 2.
Man and woman at stele.
2. ATHENS CC. 1408, (5885) (1293). Lekythos. From Eretria:
h. 0.41.
Cat. (CC.) p. 458: Beazley, no. 32.
Youth riding to grave-stele.
3. ATHENS N. 1087 (12480). Lekythos: h. 0.32.
Nicole, *Cat. Suppl.* p. 238: Beazley, no. 23, pl. 14, 1.
Woman bringing a bird to another woman seated on a rock.
4. ATHENS 12123. Lekythos.
AJA. 1906, pp. 410-11, pl. 17 (MacMahon): Beazley,
no. 33.
Youth leading horse to stele.
5. BERLIN 2332. Nolan amphora (triple handles). From Nola:
h. 0.31.
Cat. p. 629: Klein, *LI.* p. 158: *CIG.* E 7790: Beazley,
no. 7, fig. 5 n (B). Panofka, *Eigennam.* p. 14: Com-
paretti, *Mus. Ital.* ii, p. 57: Wernicke, p. 56. For graffito

- see *Cat.* pl. iii, no. 2332. This is the only instance of the name Alkaïos as a *καλός* name. Munich 753 has the name Alkaïos given to a figure on the vase.
- A. Young warrior running. ΑΛΚΑΙΟΞ (retr.). Four stroke sigma, not three stroke as in Beazley.
- B. Bearded man with stick. ΚΑΛΟΞ.
- Graffito on foot ΚΓ.
6. BERLIN 2346. Nolan amphora (ridged handles). From Nola: h. 0.34.
Cat. p. 635: Beazley, no. 17, fig. 5 b (B): Genick, *Griech. Ker.* pl. xiv-xv, no. 2.
 A. Peleus and Thetis?
 B. Man with stick.
7. BERLIN 2347. Nolan amphora (ridged handles). From Nola: h. 0.345.
Cat. p. 636: Jahn, *Entführung der Europa*, p. 8, pl. i b: Beazley, no. 18, fig. 5 h (B): Overbeck, *KM.* (Zeus) i, p. 433, no. 14 c.
 A. Europa on bull.
 B. Man with stick.
8. BERLIN 2355. Pelike: h. 0.25.
Cat. p. 640: Overbeck, *HG.* p. 34, no. 36, pl. 2, 1: Panofka, *Mus. Bart.* p. 117: Beazley, no. 4, fig. 12 a (A), fig. 12 b (B): Roscher, iii, p. 721, no. 8: Winter, *JAV.* p. 60, 14.
 A. Oidipous and the Sphinx.
 B. Man with spear.
9. BERLIN. Aryballos (squat lekythos).
 Beazley, no. 34 *bis* ('a very slight work').
 Head of Selene.
10. BOSTON 01.8077. Lekythos: h. 0.415.
 Beazley, no. 28, fig. 31.
 Zeus pursuing woman.
11. BOSTON 03.817. Kalyx krater. From Campania: h. 0.244, d. 0.245.
Ann. Rep. Mus. F. A. 1903, p. 65, no. 13 (misnames it a bell krater): Beazley, no. 36, fig. 25 (A), fig. 5 o (B).

- A. Zeus pursuing woman.
B. Man with stick.
12. BOSTON 06.2447. Nolan amphora (ridged handles): h. 0.332.
Ann. Rep. Mus. Fine Arts, 1906, p. 59, no. 3: *AJA*, 1911, p. 383 (Goldmann): Beazley, no. 12, fig. 7 (A), fig. 5 q (B).
A. Oidipous and the Sphinx.
B. Youth with stick.
13. BRUSSELS A 1378. Lekythos.
Beazley, no. 24, pl. 13: *Sale Cat. Somzée Coll.* pl. 7, no. 49.
Man and woman at stele.
14. DEEPDENE 92.4.¹ Aryballos (squat lekythos).
Cat. p. 17, no. 92: Beazley, no. 34.
Woman and warrior.
15. DRESDEN 308. Nolan amphora (ridged handles).
Beazley, no. 16, fig. 19 (A).
A. Zeus pursuing a woman.
B. Man with stick.
16. DRESDEN 315. Nolan amphora (ridged handles).
Beazley, no. 19, fig. 5 p (B).
A. Youth with spears and old man.
B. Woman with tainia.
17. LEYDEN 24.41. Nolan amphora (triple handles). From Italy:
h. 0.35.
Cat. no. 41, p. 108: Beazley, no. 6.
A. Eos.
B. Youth with stick.
18. LONDON, BRIT. MUS. E 320 (868). Nolan amphora (ridged handles). Formerly in Payne Knight Coll.: h. 0.336.
Cat. iii, p. 225: Beazley, no. 14, fig. 17 (part of A), fig. 5 e (B).
A. Eos and Kephalos.
B. Man with stick.
19. BRIT. MUS. E 329. Formerly in Temple Coll. Nolan amphora (ridged handles). From Nola: h. 0.33.
Cat. iii, p. 228: Beazley, no. 8, fig. 4 (A), fig. 5, 1 (B).

¹ Acquired at the recent sale, by the Metropolitan Museum, New York.

- A. Youth and woman with armor (Thetis and Achilles ?).
B. Man with stick.
20. BRIT. MUS. E 331 (869). Formerly Durand Coll. 233. Nolan amphora (ridged handles). From Nola: h. 0.342.
Cat. iii, p. 229 ('by same hand as Brit. Mus. E 320'): Beazley, no. 13, fig. 16 (A), fig. 5 d (B): Hackl, p. 45, 496.
A. Eos and Kephalos.
B. Man with stick.
Graffito ξΚΟ.
21. BRIT. MUS. E 385. Pelike. Formerly in Temple Coll.: h. 0.26.
Cat. iii, p. 248: Beazley, no. 5, fig. 8 a (A), fig. 5 c (B).
A. Nike and young warrior.
B. Man with stick.
22. BRIT. MUS. E 448 (802). Formerly Canino Coll. 7. Stamnos.
From Vulci: h. 0.377.
Cat. iii, p. 275: Beazley, no. 35, fig. 24, pls. 15-16: Jacobsthal, *Gött. Vas.* p. 21.
A. Warrior's departure.
B. Youthful warrior's departure.
23. MUNICH 2329. Nolan amphora (ridged handles).
Beazley, no. 11, fig. 15 (A), fig. 5 m (B).
A. Youth giving lyre to boy.
B. Man with stick.
24. OXFORD 324. Lekythos: h. 0.31.
Cat. pp. 32-33, fig. 36: Beazley, no. 26, fig. 21: *JHS.* 1891, p. 317, pl. 13.
Aphrodite riding on a swan.
25. OXFORD, Inv. 1914. 730. Kalyx krater.
Beazley, no. 36 *ter*, fig. 29 (A), fig. 30 (B).
A. Artemis and Apollo.
B. Woman.
26. OXFORD (in possession of Dr. F. C. Conybeare). Lekythos.
Beazley, no. 27, figs. 2 and 22.
Youth shaking hands with woman.
27. PARIS, CAB. D. MÉD. 357. Amphora (pointed foot): h. 0.61.
Cat. p. 259: De Witte, *Anzeiger*, p. 213, 8: Heydemann,

Paris Ant. p. 76, 41: De Ridder, *Mon. Piot*, 1900, pp. 13-28, pls. ii, iii, figs. 1, 2: F.R. ii, p. 92, fig. 47 (whole frieze), pl. 77, 1 (group of two maenads): Roscher, i, pp. 1106, 1109-10: Beazley, no. 3, fig. 11: Saglio, i, pp. 629, fig. 712; 681-2, fig. 805; iii, pp. 1485-6, fig. 4767; 1956, fig. 5100: Beazley, *VA.* p. 163: Buschor, p. 194, fig. 141: Stephani, *CR.* 1863, p. 220, 2: Pottier, *Louvre Cat.* iii, p. 1098 (attr. to Euaion P.): Jacobsthal, *Gött. Vas.* p. 5.

Continuous frieze. Dionysos, maenads, and silens. Especially remarkable is the group of the two maenads and the single maenad seen from behind. The vase is one of the masterpieces of ancient art.

28. CAB. D. MÉD. 372. Neck amphora (twisted handles). Formerly in Beugnot Coll. From Vulci (?): h. 0.495.

Cat. p. 272: Milliet-Giraudon ii, pls. 79-80: Panofka, *Ann. d. Inst.* 1835, p. 78: *Mon. d. Inst.* ii, pl. 14 = Reinach, i, p. 92, 1: Inghirami, *Vas. Fitt.* iv, pp. 93-4, pl. 365: De Witte, *Cat. Beugnot*, pp. 38-9, no. 38: *WV.* 1889, pl. 8, no. 9: Overbeck, *HG.* p. 11, pl. i, 3: Baumeister, p. 1049, fig. 1266: Winter, *JAV.* p. 59, c, 1: Kretschmer, pp. 171, 190-1: Roscher, s. v. 'Oidipous', pp. 709-10, fig. 2 (Höfer): Beazley, no. 2, fig. 10 (A), fig. 6 (B): Six, *Jhb.* 1915, p. 92, fig. 13 (figs. of Euphorbos and Oidipous): *CIG.* 7704.

A. Euphorbos carrying the infant Oidipous. The scene is unique. ΕΥΦΟΡΒΟΣ ΟΙΔΙΠΟΔΑΣ.

B. Bearded man with stick. Hair outline is reserved, not incised as stated by De Ridder.

29. PARIS, LOUVRE G 444. Lekythos.

Cat. iii, p. 1110: Beazley, no. 21, fig. 9.

Nike with phiale, and warrior. Traces of a second picture on the shoulder, which, with the neck and mouth, is lost.

30. PARIS, PETIT PALAIS 325. Nolan amphora (ridged handles). Beazley, no. 9.

A. Diskobolos.

B. Youth with strigil.

31. PETROGRAD 710 (St. 1688). Nolan amphora (ridged handles): h. 0.33.

- Cat.* ii, p. 267 (W. p. 91): Beazley, no. 18 *bis*, fig. 13 (A), fig. 5 f (B).
- A. Youth and boy with lyre.
- B. Youth.
32. PETROGRAD 767 (St. 1535). Kalyx krater: h. 0.25.
Cat. ii, p. 200 (W. p. 90): Beazley, no. 36 *bis*, fig. 5 k (part of B): Overbeck, *KM.* (Poseidon), p. 371, no. 6.
 A. Poseidon and Amymone.
 B. Woman running to man.
33. PETROGRAD 713 (St. 1536). Nolan amphora (triple handles): h. 0.33.
Cat. ii, p. 200 (W. p. 90): *CR.* 1865, p. 41, 45 (A) = Reinach, p. 54, no. 2: Beazley, no. 5 *bis*, fig. 28 (A), fig. 5 a (B).
 A. Nereid riding on dolphin, holding a helmet in her l. (Thetis?).
 B. Youth with stick.
34. RICHMOND, COLL. SIR FREDERICK COOK. Lekythos.
 Beazley, *VA.* p. 164.
 Two women.
35. ROME, VATICAN 487 (81). Amphora: h. 0.60.
Mus. Greg. ii, 58, 3 (ii, 62): Helbig-Reisch, *Führer*, i, p. 307: Overbeck, *HG.* p. 387, no. 11, pl. 16, 2: Gerhard, *Aus. Vas.* pl. 184 = Reinach, ii, p. 91, 7 (bad reproduction): *JHS.* 1880, pl. vi (bad reproduction): Klein, *Euphr.* p. 246: Winter, *JAV.* pp. 20, 28, 58, B, 2: Beazley, no. 1, fig. 1 (A): Roscher, i, p. 14 (A): *JHS.* 1916, p. 394, fig. 12 a (head of Achilles): Saglio, i, p. 28, fig. 54 (A): iii, p. 36, fig. 3723 (A): p. 1307, fig. 4528 (detail of A): Luckenbach, p. 552: *CIG.* 7650.
 A. Youthful warrior, Achilles. A + ΙΑΛΕΥΞ.
 B. Woman with oinochoë and phiale (Briseis?).
 Graffito on base ΕΥ.
36. SYRACUSE 21133. Lekythos. From Gela. Shoulder and neck missing.
 Orsi, *Mon. Ant. Linc.* xvii (1907), pp. 395, 397, fig. 290: Beazley, no. 31.
 Young warrior pursuing woman.

- 37 a-b. SYRACUSE. Two lekythoi.
 a. 19894, Beazley, no. 30, fig. 23. Nike and youth.
 b. Beazley, no. 29, fig. 3. Two women.
38. SYRACUSE 19859. Nolan amphora (ridged handles): h. 0.33.
 Beazley, no. 10, fig. 14 (A).
 A. Nike and youth.
 B. Man with stick.
39. SYRACUSE 21186. Lekythos. From Gela: h. 0.42.
Mon. Ant. Linc. 1907 (xvii), p. 321, pl. 8: Beazley, no. 22,
 fig. 20. For the name Kleinias cf. Klein, *LI*. pp. 162 ff.:
 Pollak, *Röm. Mitt.* 1898, p. 88.
 Artemis with torch and woman tying her girdle. ΚΛΕΝΙΑΣ
 ΚΑΛΟΣ ΓΗΛΙΟΣ.
40. ? Formerly in Collection Paravey, Paris. Nolan amphora
 (ridged handles).
El. Cér. iii, pl. 20: Beazley, no. 15, fig. 18 (A), fig. 5 g (B).
 A. Zeus pursuing a woman.
 B. Man with stick.
41. ? Formerly in Canessa Coll., Paris. Nolan amphora (ridged
 handles).
Sale Cat. Canessa Coll. 1910, no. 171, pl. 20: Beazley,
 no. 20.
 A. Oidipous and the Sphinx.
 B. 'Figure drapée.'

SUBJECTS

Bacchic, 27.
 Sepulchral, 1, 2, 4, 13.
 Mythological, 6, 7, 9, 10, 11, 15,
 17, 18, 20, 21-27, 29, 32, 33,
 37 a, 38, 39, 40.
 Heroic, 8, 12, 15, 19, 28, 35, 41.
 Genre, 3, 16, 23, 25, 26, 28, 31,
 34, 37 b.
 Military, 5, 14, 16, 22, 24, 36.
 Athletic, 30.

SHAPES

Amphora	{	B.f. form, 35. Nolan, 5-7, 12, 15- 20, 23, 30, 31, 33, 38, 40, 41. Neck, 28. Pointed foot, 27.
Pelike, 8, 21.		
Stamnos, 22.		
Krater, kalyx, 11, 25, 32.		
Lekythos, 1-3, 4, 10, 13, 24, 26, 29, 34, 36, 37 a-b, 39.		
Aryballos, 9, 14.		

AGATHON

The potter Agathon is known to us only by a small pyxis in Berlin. His painter seems to have been a contemporary of Megakles and a good example of the 'miniaturist' style.

1*. BERLIN Inv. 3308. Pyxis. From Attica: h. 0.165, d. 0.13.

Furtwängler, *Arch. Anz.* 1895, p. 38, no. 39, figs. 12, 13.

F.R. i, p. 290.

Ducati, *Midia*, p. 37.

Nicole, *Corpus*, no. 67.

Gods. Zeus, Iris, Ares, and Nike.

ΙΕΥΣ (r.) [Ι]ΠΙΣ ΑΓΑΘΩΝ ΑΡΗ ΝΙΚΗ (r.)

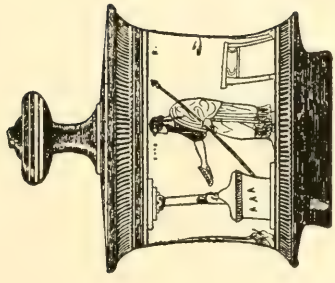
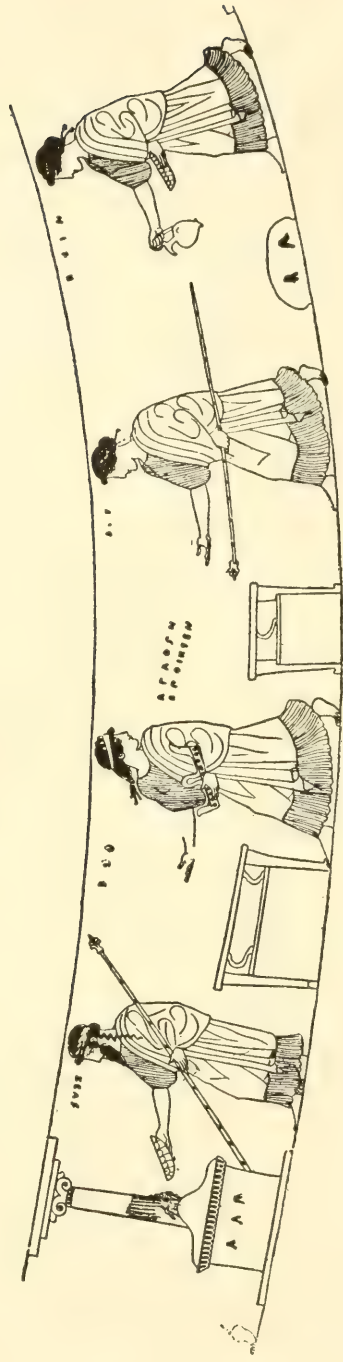
ΕΓΟΙΗΣΕΝ.

SUBJECTS

Mythological, 1*.

SHAPES

Pyxis, 1*.



THE AISCHINES PAINTER

Beazley, *VA.* p. 74.

A minor painter of the middle archaic period has been given the name of the Aischines Painter, by Beazley, from the alabastron in Boston which bears that name.

1. BOSTON 01.8122. Alabastron: h. 0.169.
 Beazley, *VA.* p. 74.
 Blindfold game. Woman with pyxis and blindfolded youth.
 ΑΙΣ + ΙΝΕΞ ΚΑΛΟΞ.

2. OXFORD 327. Alabastron: h. 0.18.
 Cat. p. 33: Beazley, *VA.* p. 74.
 A. Woman with spindle. ΚΑΛΕ.
 B. Youth. Κ[Α]Υ[ΟΞ].

3. OXFORD 536. Lekythos. From Gela: h. 0.317.
 Gardner, *JHS.* 1905, p. 72, pl. ii: Beazley, *VA.* p. 74.
 Woman with phiale and youth with spit and cake. (The description in *JHS.* calls the cake an inverted tripod.)

4. PETROGRAD 750 (St. 1597). Kalpis: h. 0.22.
 Cat. ii, p. 219 (W. p. 93): Beazley, *VA.* p. 74.
 Three women.

5. SYRACUSE 19880. Lekythos. From Camarina: h. 0.41.
 Orsi, *Mon. Linc.* xiv (1904), p. 826, fig. 41, sep. 276 (156):
 Beazley, *VA.* p. 74.
 Nike and maenad.

SUBJECTS

Genre, 1, 2, 3, 4.
 Mythological, 5.

SHAPES

Hydria (Kalpis), 4.
 Lekythos, 3, 5.
 Alabastron, 1, 2.

AISON

The signature of the artist Aison is preserved only on a single kylix in Madrid. A kylix in the British Museum (E 384) is obviously by the same hand, and of this a smaller replica is in the Harrow School museum, so that both these vases may safely be attributed to him.

From his style he seems to have been the immediate predecessor of Aristophanes and Meidias, the former, according to Hauser, being probably a pupil of his. There are some grounds for regarding him as identical with the painter of the Kodros kylix, but in view of certain differences in style it is perhaps safer to regard him as a separate artist.

1*. MADRID 196, Inv. 11.265. Kylix: h. 0.13, d. 0.36.

Cat. p. 110, pls. 25-28.

Ossorio, *Vasos Griegos*, p. 76, pl. 33.

Ant. Denk. ii, pl. 1.

Arch. Anz. 1893, p. 6.

Wolters, *Münch. Sitz. Ber.* 1907, p. 120, fig. 1 (I).

Elderkin, *AJA.* 1910, p. 185.

Hauser, *F.R.* iii, pp. 48, fig. 21; 50.

Arndt-Amelung, *Einzelaufnahmen* 1730 (I).

Nicole, *Corpus*, no. 66.

Saglio, v, p. 227.

Riezler, *Weissgr. Att. Lek.* p. 75, fig. 47 (I).

I. Theseus, Athena, and Minotaur.

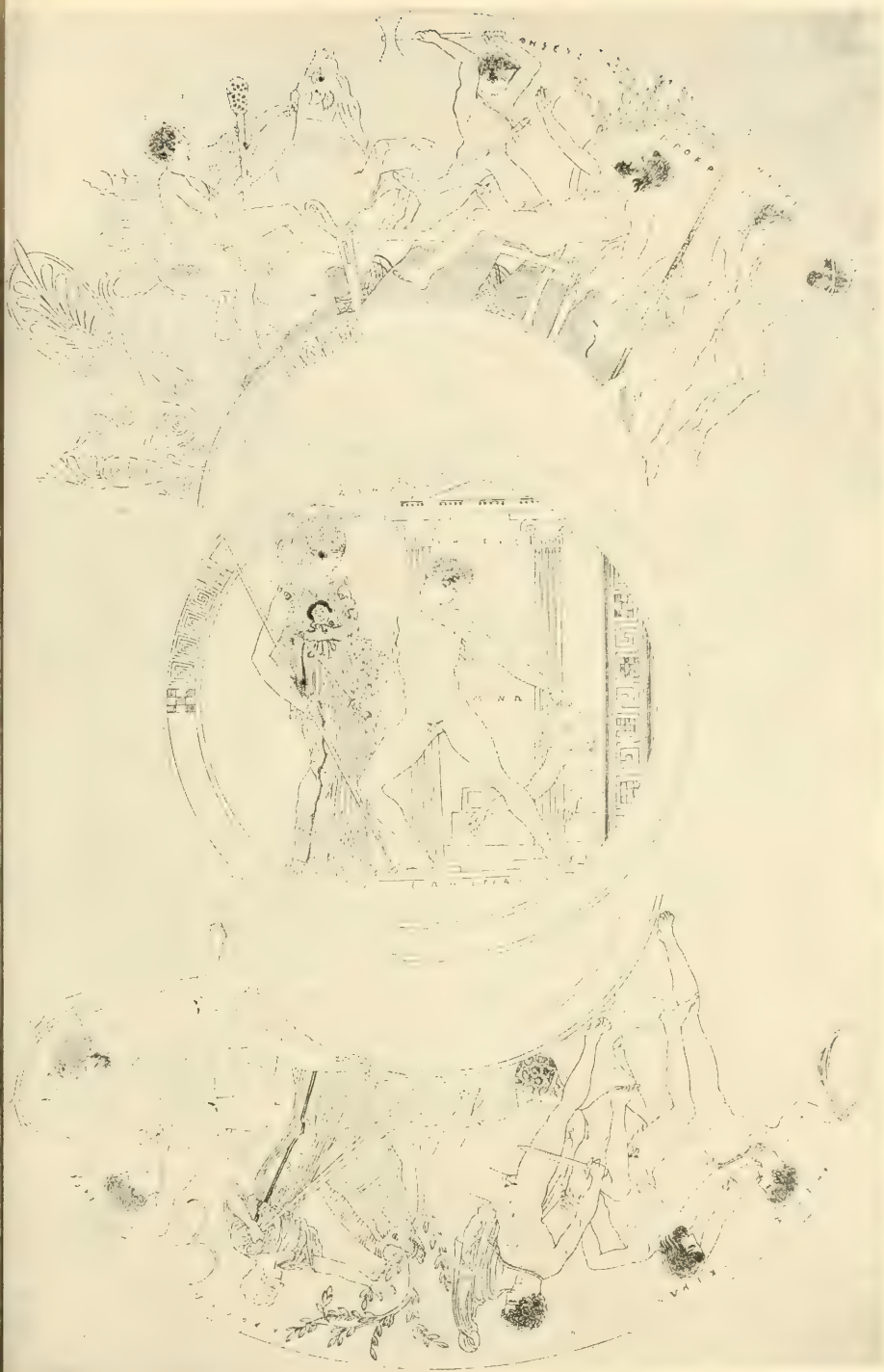
A. Labors of Theseus: Marathonian bull, Prokrustes, and Kerkyon.

B. The same: Skiron, sow of Krommyon, and Sinis.

I. ΑΘΗΝΑΑ ΘΗΣΕΥΣ ΜΙΝΩ ΑΙΞΩΝ: ΕΓΡΑΥΕΝ.

A. ···ΞΕΥΣ ΘΗΣΕΥΣ ΠΡΟΚΡΟΣΤΗΣ ΘΗΣΕΥΣ ΚΕΡΥΩΝ.

B. ΘΗΣΕΥΣ ΞΚΙΡΩΝ ΚΡΟΜΥΩ ΘΗΣΕΥΣ ΣΙΝΙΣ.



ATTRIBUTED VASES

2. BERLIN 2538.¹ Kylix. From Vulci: h. 0.125, d. 0.32.
Cat. p. 719: Nicole, *Corpus*, no. 66: Duruy, *Hist.* i, p. 72 (I): Gerhard, *Aus. Vas.* pls. 327-328, p. 102 = Reinach, ii, p. 162: Roscher, iii, p. 1843, 4 (B): Hauser, F.R. iii, pp. 110-112, pl. 140: *WV.*, A, pl. 11, 2 (I): Müller-Wies. ii, p. 947, pl. 74 (I): Harrison, *Myth.* Introd. fig. 19 (I): *Rapp. Volc.* note 432: *Res. étr. coupes*, 13: *Mus. étr.* 591: Gerhard, *Orakel der Themis*, pl. I: *Arch. Anz.* 1854, 427: Winter, *JAV.* 52, 24: Behn, *Ficoron. Cista*, p. 72: Saglio, iii, p. 777, fig. 4245 (I): Graef, *Jhb.* 1898, p. 66 (attr. to master of the Kodros cup): *CIG.* 7718 b.
I. Aegeus and Priestess of Apollo. ΘΕΜΙΞ ΑΙΓΕΥΞ.
A. Meleager and Caledonian boar. ΜΕΛΕΑΨ ΠΟΞ.
B. Deer hunt. ΠΕΛΕΥΞ.
3. HARROW 52. Kylix: h. 0.066, d. 0.177. The vase is a smaller replica of Brit. Mus. E 84.
Cat. p. 18, no. 52: *Burl. Cat.* 1904, p. 114, no. 60, pl. 97 (I): Wolters, *Münch. Sitz. Ber.* 1907, pl. i, pp. 113 ff: Hauser, F.R. iii, p. 51.
I. Theseus and Minotaur.
A. Labors of Theseus: Sow, Kerkyon, and Prokrustes.
B. The same: Skiron, Bull, and Sinis.
4. LONDON, BRIT. MUS. E 84 (824*). Kylix. From Vulci: h. 0.122, d. 0.327.
Cat. iii, p. 111: graffito in old *Cat.* pl. B: *JHS.* ii, pl. x (I), p. 57 = Harrison, *Myth.* p. cxv, fig. 25: Reinach and d'Eichthal, *Bacchylides*, p. 45: Hauser, F.R. iii, pp. 51, 49, fig. 22 (I), (considered an older replica of the Madrid kylix): Winter, *JAV.* p. 52, 22: Milani, *Mus. Ital.* iii, p. 135, t, p. 237, note 7: Nicole, *Corpus*, no. 66: Wulff, p. 48, t: Müller, *Theseusmetopen*, p. 18, no. 86: Hartwig,

¹ Mr. Beazley informs me by letter that he regards the following cups as by the same hand and calls the artist the Painter of the Themis cup. Berlin 2538 (Aison 2), 2537 (Kodros P. 1), British Museum E 81, E 82, (Kodros P. 3), E 83, E 84 (Aison 4), E 94, Harrow 52 (Aison 3), Louvre G 458, and a cup in Florence (Hartwig, p. 138).

Hauser considers the vase an older work of Aison or by his master.

p. 585 note: Roscher, ii, p. 1451, s.v. Krommyon: Saglio, iii, p. 883, fig. 4315 (I): Loeschcke, *Dorpat. Progr.* 1887, pp. 2, 3: Gardiner, *Greek Ath. Sp.* p. 382, fig. 112: Wolters, *Münch. Sitz. Ber.* 1907, p. 121, fig. 2 (I).

I. Theseus and Minotaur. Around central medallion the Labors, Sow, Kerkyon, Prokrustes, Skiron, Bull, and Sinis. Identically the same groups on exterior.

Graffito on base A1'.

5. NAPLES 86496 (RC 239). Aryballos. From Cumae: h. o. 23. *Cat.* p. 884: *CIG.* iv, praef. p. xviii: Ray. and Coll. p. 243, fig. 91: Gabrici, *Mon. Ant. Linc.* 1913, pp. 537-542, pls. 86-87 (attr. to Aison): Baumeister, iii, p. 200, fig. 2151: Girard, *Peinture*, pp. 186-187, figs. 104-105: Minervini, *Bull. Nap.* n.s. iv, pl. 8 = Reinach, i, p. 482: Nicolini, *Princ. Mon. Naples Mus.* pl. 60: Fiorelli, *Not. Vas. Dip.* pl. 8: *Mus. Borbon.* xvi, pl. 18: Panofka, *Arch. Anz.* 1856, p. 181*: Michaelis, *Bull. d. Inst.* 1858, p. 142: Jahn, *Ann. d. Inst.* 1864, p. 246: Sittl, *Man. of Arch.* pl. 12, 1: Pellegrini, *Vas. Amaz.* pp. 26, 35: Furtwängler, *Samm. Sab.* i, Int. to Vases, p. 4, text to pl. 55: Pottier, *Rev. de l'art anc. et mod.* 1901, p. 13, fig. 6: Hoeber, *Griech. Vas.* fig. 62: Dumont-Chaplain, ii, p. 59: Stephani, *CR.* 1866, pp. 170 ff.: Winter, *JAV.* p. 57 B 1*: Ducati, *Oesterr. Jhresheft.* 1907, p. 253: Saglio, v, p. 232, fig. 6889.

Amazonomachy.

ΘΗΣ·ΥΣ·ΝΤΙΑΝΕ ΛΑΟΔΟΚΗ ΦΑΛΗΡΟΣ ΚΛΥΜΕΝΕ
ΜΟΝΙ+ΟΣ ΑΡΙΣΤΟΜΑ . . . ΚΡΕΟΣΑ ΦΥΛΑΚΟΣ
ΩΚΥΑ[Λ]Η ΑΣΤΥΟ+ΟΣ ΤΕΙΘΡΑΣ.

SUBJECTS

Epic, 5.
Heroic, 1*, 2, 3, 4.
Genre, 2.

SHAPES

Kylix, 1*, 2, 3, 4.
Alabastron, 5.

THE ALKIMACHOS PAINTER

Beazley, *VA.* pp. 134-138.

Beazley has given the name the Alkimachos Painter to an artist of the late archaic period whose style is very much akin to that of the Pan Painter. He uses the name Alkimachos on several of his works.

1. BERLIN Inv. 30035. Lekythos. From Taranto: h. 0.425.
Köster, *Bericht. Kunsts.* 1912, pp. 219-222, pls. 93-95:
Beazley, no. 11, fig. 85.
Theseus and Herakles in Hades. Senseless inscriptions.
2. BOSTON 95.39. Lekythos: h. 0.429.
Ann. Rep. Mus. Fine Arts 1895, p. 20, no. 27: Beazley,
no. 10, fig. 83.
Birth of Dionysos. Senseless inscriptions.
3. CAMBRIDGE, HARVARD 1641.95. Nolan amphora: h. 0.32.
Beazley, no. 2.
A. Theseus and Sinis.
B. Youth.
4. LONDON, BRIT. MUS. E 306. Nolan amphora. Formerly in
Blacas Coll.: h. 0.327.
Cat. iii, p. 220: Beazley, no. 3.
A. Young warrior.
B. Youth.
5. BRIT. MUS. E 318. Formerly in Blacas Coll. Small neck
amphora (ridged handles). From Nola: h. 0.321.
Cat. iii, p. 225: *CIG.* 8397: Stephani, *CR.* 1868, p. 46, no.
63: *Mon. d. Inst.* i, pl. 9, 3 = Reinach, i, p. 65, 6: Panofka,
Ann. d. Inst. 1830, p. 205, no. 3: *Eigenn.* pl. i, no. 6, p. 48:
Gerhard, *Aus. Vas.* ii, p. 147, note 17 d: Overbeck, *KM.*
(Apollon) p. 403, 15: Klein, *Euphr.* p. 203, note 1: *LI.*
p. 165, 2: Wernicke, p. 56, 2: Kretschmer, p. 107: Beazley,
no. 5.

- A. Apollo and Herakles. The struggle for the tripod. ΑΑΚΙ-
ΜΑ + ΩΞ ΚΑΛΩC ΕΠΙ + ΑΡΟΞ.
- B. Old bald-headed man.
6. BRIT. MUS. E 404. Pelike. From Cameiros, Tomb F 205:
h. 0.33.
Cat. iii, p. 254: Beazley, no. 9.
A. Two women, one seated on chair.
B. Bald-headed man and woman.
7. LONDON, MRS. HALL'S COLLECTION. Nolan amphora: h. 0.35.
Burlington Cat. 1904, p. 97, pl. 89, G 10: Beazley, no. 1.
A. Hermes and Athena.
B. Youth.
8. MUNICH 2325 (Jahn 227). Small neck amphora (ridged
handles).
Jahn, *Cat.* p. 67: *CIG.* 8442: Millingen-Reinach, *PVG.*
pl. ix: Baumeister, i, p. 312, fig. 327 (A): Welcker, *Alt.*
Denk. iii, p. 351: Panofka, *Eigennam.* pl. i, no. 2: Guignaut,
Relig. pl. 198, 698 a: Wernicke, p. 56: Schröder, *Jahrbuch,*
1914, p. 130, fig. 5 (A): Klein, *LI.* p. 165, 1: Welcker,
Bull. d. Inst. 1833, p. 151: Milani, *Mus. Ital.* iii, p. 265:
Beazley, no. 4.
A. Theseus and Prokrustes. ΑΑΚΙΜΑΧΟΞ¹ ΚΑΛΟΞ.
B. Woman running.
9. MUNICH 2343 (Jahn 1181). Neck amphora (triple handles).
Jahn, *Cat.* p. 336: Beazley, no. 7.
A. Dionysos and maenad.
B. Dionysos and silen.
10. NAPLES 81487 (H 3125). Neck amphora (ridged handles).
From Nola: h. 0.32.
*Cat.*² p. 474: *CIG.* 7835: Welcker, *Alt. Denk.* iii, p. 164, 6:
Stephani, *Boreas u. Boreaden*, p. 9, no. 20: Panofka, *Bull.*
d. Inst. 1829, p. 21: Heydemann, *ibid.* 1869, p. 28, 4:
Beazley, no. 6: Rega-Patroni, *Vas. Vivenzio*, pl. 9.

¹ Uncertain whether the penultimate letter in the name is O or Ω: *v.* Jahn, *Cat.* pl. v.

² Heydemann fails to mention the reverse in his catalogue so that Beazley is right in his assumption that the vase is that in Rega-Patroni.

A. Boreas and Oreithyia. ΚΛΕΝΙΑΞ.

B. Woman running. ΚΑΛΩΞ.

11. PETROGRAD 611. Neck amphora (twisted handles).

Cat. (W.) p. 89, fig. 8 (B): Waldhauer, *Ant. Rasp. Vazi*,
fig. 14: Beazley, no. 8.

A. Hermes pursuing Ganymede.

B. Hermes and Ganymede.

12. SCHWERIN 1308. Oinochoë.

Beazley, no. 12.

Apollo and Artemis.

SUBJECTS

Myth., 5, 7, 10, 11, 12.

Heroic, 1, 3, 8.

Bacchic, 2, 9.

Genre, 3, 4, 5, 6, 7, 9, 10.

Military, 4.

SHAPES

Amphora { Nolan, 3, 4, 7.
Neck, 5, 8, 9-11.

Pelike, 6.

Lekythos, 1, 2.

Oinochoë, 12.

THE ALTAMURA PAINTER

Beazley, *VA.* pp. 143-145.

At the beginning of the Free Style stands the painter whom Beazley has christened the Altamura Painter, from the London volute krater found at Altamura. He seems to have been an elder colleague of the Niobid Painter and one of the most notable artists of the time.

1. BOLOGNA VF. 312. Bell krater with lugs: h. 0.35.
Cat. VF. p. 155, fig. 88 (A): Beazley, no. 13.
A. Dionysos and maenad.
B. Same.
2. BOLOGNA VF. 338. Oinochoë: h. 0.33.
Cat. VF. p. 171, fig. 102, p. 169: Brizio, *Mus. Ital.* ii, p. 29, no. 6: Beazley, no. 26.
Dionysos arming.
3. BOSTON 97.370. Oinochoë: h. 0.348.
Ann. Rep. Mus. Fine Arts 1897, p. 27, no. 13: Beazley, no. 24.
Apollo and Artemis.
4. BOSTON 00.342. Stamnos: h. 0.381.
Ann. Rep. Mus. Fine Arts 1900, p. 44, no. 14: Beazley, no. 18, fig. 87 (B).
A. Dionysos and giant.
B. Silen driving a pair of silens.
5. COPENHAGEN. Bell krater (fragments). From Locri.
Tischbein, v, pl. 111, 1-2 = Reinach, ii, p. 364: Tischbein, *Homer nach Antiken*, pp. 7, 32: *El. Cér.* i, pl. 29 (head of Athena): Saglio, art. 'Inaures', p. 444, fig. 4006 (head of Athena): Beazley, no. 14.
Heads of Poseidon, Aphrodite, Athena, and a third goddess.
6. DEEPDENE. Volute krater¹: h. 0.585.
Sale Cat. p. 11, no. 51: Beazley, no. 2.

¹ Acquired at the recent sale, by Miss Decon, London. The catalogue calls this vase an amphora with volute handles.

- A. Dionysos and maenads. B. Silen and maenads.
7. FLORENCE 4016. Oinochoë.
Beazley, no. 27.
Dionysos and two maenads.
8. THE HAGUE. COLL. MR. C. W. LUNSINGH SCHEULEER, 404.
Bell krater (fragments).
Cat. eener Verzameling Oudheden, pl. 40, 2, p. 199: Beazley, no. 15.
Dionysos with the half of a kid.
9. LONDON, BRIT. MUS. E 177 (741). Kalpis. From Vulci:
h. 0.405.
Cat. iii, p. 157: *Cat. Canino*, no. 614: Beazley, no. 22, fig. 86.
Artemis, Apollo, and Leto.
10. BRIT. MUS. E 263 (807). Neck amphora. Formerly Canino
Coll. 150: h. 0.554.
Cat. iii, p. 198: Gerhard, *Aus. Vas.* pl. 169, 3-4 = Reinach, ii, pp. 85, 86, 5-6 (A), Gerhard wrongly places the vase in the Vatican: Overbeck, *HG.* p. 630, pl. 26, 4: Panofka, *Griech. u. Griechinnen*, p. 26, pl. i, 23: Heydemann, *Iliupersis*, p. 30, note 5 B: Beazley, no. 19.
A. Menelaos pursuing Helen.
B. Three maenads.
Graffito on foot XXII:1.
11. BRIT. MUS. E 469. Volute krater. Formerly Castellani
Coll. 1873. From Altamura: h. 0.699.
Cat. iii, p. 298: Winter, *JAV.* p. 61, E b, 3: Mayer, *Giganten*, p. 302, b; 311, a; 323, g; 328, f; 333, 3: Heydemann, *Gigantomach.* (vi *Hall. Winck. Progr.*) pl. (A): Heydemann, *Bull. d. Inst.* 1869, pp. 245-248: Beazley, no. 1: Hauser, *F.R.* ii, p. 308, note 1, 1 (attr. to the 'Frau Meisterin'): Furtwängler, *F.R.* i, p. 133: Schröder, *Jhb.* 1914, p. 133, figs. 7-8 (detail).
On neck: A. Triptolemos in chariot, and women; B. Citharode, boy, Nikai, and man.

On body: Continuous frieze. Gigantomachia. Dionysos, Zeus, Athena, Hera, Apollo, Artemis, and giants.

12. MUNICH 2383 (Jahn 299). Kalyx krater.

Jahn, *Cat.* p. 87: Lau, pl. 31, 1: Overbeck, *KM.* (Demeter), p. 535, no. 15: Beazley, no. 9: Stephani, *CR.* 1859, p. 84, no. 23: Gerhard and Strube, e 2.

A. Triptolemos and Demeter.

B. Woman and man.

13. NAPLES 81333 (H 2638). Lekanis. From Locri: h. 0.15, d. 0.40.

Cat. p. 359: *Mon. d. Inst.* i, pl. 37 = Reinach, i, p. 78, 1: De Witte, *Ann. d. Inst.* 1832, p. 115: Panofka, *Recherches sur les noms des vases*, p. 39, 2: Overbeck, *HG.* p. 187, 36, pl. 8, 4: *Jahrb.* 1886, p. 203, no. 75 (Graef): Winter, *JAV.* p. 53, ii, 2: Beazley, no. 28.


Decoration on cover. Peleus, Thetis, Nereids, Chiron, Nereus, and Zeus.

14. NAPLES S.A. 28. Neck amphora (twisted handles). From Nola: h. 0.47.

Cat. p. 639 (graffito on pl. 19, no. 28): *El. Cér.* ii, pl. 32 (A): Panofka, *Vas. d. Premio*, p. 13, pl. 5: Panofka, *AZ.* 1848, p. 219, 9: Welcker, *Alt. Denk.* ii, p. 66: Vinet, *Rev. Arch.* ii, p. 477: Beazley, no. 21.

A. Apollo and Artemis before burning altar.

B. Man and woman before burning altar: libation.

Graffito on foot .

15. NAPLES S.A. 197. Kalpis: h. 0.39.

Cat. p. 681: Beazley, no. 23: Overbeck, *KM.* (Apollon), p. 322, no. 10.

Youth in biga (Hephaistos?), Apollo and woman at altar.

16. NAPLES S.A. 701. Kalyx krater: h. 0.38.

Cat. p. 807: Panofka, *AZ.* 1848, p. 220, 10: Beazley, no. 8: Wäntig, X: Eldridge, *AJA.* 1917, p. 43, no. 14.

A. Return of Hephaistos.

B. Silens and maenads.

17. ORVIETO, FAINA COLL. 67. Stamnos: h. 0.385.
Cat. p. 70: Beazley, no. 16.
A. Athena and giant.
B. Warrior's departure.
18. PALERMO 164. Bell krater with lugs. From Gela: h. 0.41, d. 0.120.
 Heydemann, *AZ.* 1870, pl. 33, p. 43, no. 24 = Reinach, i, p. 408, 3: Förster, *Bull. d. Inst.* 1870, p. 70 (erroneously assigns the pictures to different vases): Beazley, no. 10.
A. Herakles in Olympos.
B. Zeus pursuing woman (Semele?).
19. PARIS, LOUVRE G 342. Kalyx krater. From Girgenti: h. 0.62, d. 0.57. The vase is badly mutilated and restored. Side *B* is practically entirely new.
Cat. iii, p. 1086: *AZ.* 1845, pl. 36 = Reinach, i, p. 358, 5-10: Millingen-Reinach, *PVG.* p. 117, pl. 49-50: Winter, *JAV.* p. 68, xiv, 3: Beazley, no. 3: Overbeck, *HG.* p. 524, no. 62 (for *B*): 324, no. 1 (for *A*), pl. 22, 8: Hauser, *F.R.* ii, p. 308, note 1, no. 8 (attr. to the 'Frau Meisterin').
A. Combat of Achilles and Memnon in presence of Athena.
A + *I*WVEVΞ.
B. Philoktetes.
20. LOUVRE INV. CA 159. Oinochoë: h. 0.34.
 Beazley, no. 25.
 Apollo and woman.
21. PARIS, PETIT PALAIS. Bell krater with lugs.
Sale Cat. Coll. Lambros-Dattari, pl. xi: Beazley, no. 11.
A. Zeus and giant Porphyryon.
B. Poseidon and giant.
22. PETROGRAD 638 (St. 1600). Kalyx krater: h. 0.52.
Cat. ii, p. 221 (W. p. 90): Campana Coll. iv, 868: *CR.* 1867, pp. 161-181, pls. iv, v = Reinach i, p. 25: Beazley, no. 5.
 Continuous frieze. Armed Dionysos attended by maenads.

23. PETROGRAD 639 (St. 1207). Kalyx krater: h. 0.535.
Cat. ii, p. 69 (W. p. 88): Campana Coll. iv, 794: Stephani, *CR.* 1862, pp. 31-34, pl. ii = Reinach, i, p. 10, no. 11-12: Beazley, no. 4: Overbeck, *KM.* (Demeter), p. 542, no. 43, pl. 15, 24.
A. Triptolemos in car, and female figures.
B. Men and women.
24. PETROGRAD 765 (St. 1274). Kalyx krater: h. 0.46.
Cat. ii, p. 106 (W. p. 92): Stephani, *CR.* 1867, p. 187 (older literature in note 3), pl. vi = Reinach, i, p. 26: Winter, *JAV.* p. 68, xiv, 4: Inghirami, *Vas. Fitt.* pl. 117: Millin, *Gall. Myth.* pl. 88, no. 236: Beazley, no. 6.
A. Dionysos and giant. ΚΑΛΟΣ ΚΑΛΟΣ.
B. Silen and woman, between them a stand with greaves.
25. PETROGRAD 807. Stamnos.
Cat. (W.) p. 90: Beazley, no. 17.
A. Herakles and Amazons.
B. Amazons.
26. PHILADELPHIA MS 5466. Formerly in Paris market (Cannessa). Neck amphora (twisted handles). From Capua.
Le Musée, iii, p. 432, pl. 43, 1: Beazley, no. 20.
A. Artemis and Apollo.
B. Maenad and Dionysos.
27. VIENNA, HOFMUSEUM 415. Kalyx krater: h. 0.38, d. 0.361.
 Sacken u. Kenner, *Cat.* p. 223 (122): Laborde, i, pls. 49-50 = Reinach, ii, p. 193, 1-2: *El. Cér.* i, p. 144, pl. 48: Wäntig, U: Wieseler, *Theatergeb.* pl. vi, 5: Beazley, no. 7: Eldridge, *AJA.* 1917, p. 43, no. 13.
A. Return of Hephaistos.
B. Silen threatening maenad with two torches.
28. VIENNA, HOFMUSEUM 535. Bell krater with lugs: h. 0.30.
 Millingen-Reinach, *PVG.* p. 98, pl. x: Sacken u. Kenner, p. 173: Gerhard, *Arch. Anz.* 1854, p. 495: Stephani, *Theseus u. Minotauros*, pp. 51, 53 and 54: Beazley, no. 12.
A. Theseus and Prokrustes.
B. Two men.

SUBJECTS

Myth., 2, 3, 4, 5, 9, 11, 12, 14,
 15, 16, 17, 18, 20, 21, 23, 24,
 26, 27.
 Heroic, 25, 28.
 Epic, 10, 13, 19.
 Bacchic, 1, 4, 6, 7, 8, 10, 16, 22,
 24, 26, 27.
 Military, 17.
 Sacrificial, 14.

SHAPES

Amphora, Neck, 10, 14, 26.
 Stamnos, 4, 17, 25.
 Hydria (Kalpis), 9, 15.
 { Bell, 1, 5, 8, 18, 21,
 28.
 Krater { Kalyx, 12, 16, 19, 22,
 23, 24, 27.
 Volute, 6, 11.
 Oinochoë, 2, 3, 7, 20.
 Lekanis, 13.

THE AMBROSIOS PAINTER

Beazley, *VA*. pp. 19-20.

An unknown painter of the Epiktetan cycle has been called the Ambrosios Painter, by Beazley, from the name used by him. His work is very inferior technically, but he seems to have possessed a certain sense of humor.

1 a-b. ATHENS A 30, A 116. Kylix (fragments). From the Acropolis.

1 a (A 30) Beazley no. 16. Int. Head of man.

1 b (A 116) Beazley no. 15. Int. Head of man: ext. warriors.

2. BERLIN 2273. Kylix. From Vulci: h. 0.075, d. 0.19.

Cat. p. 548: Gerhard, *Aus. Vas.* i, p. 186, pl. 57, 1-2 = Reinach ii, p. 38, 8-9: *Rapp. Volc.* no. 236: *Mus. étr.* no. 1054: *CIG.* 7415: Klein, *LI.* p. 86, 1: *El. Cér.* i, p. 105, pl. 38: Panofka, *Eigennam.* p. 23, pl. ii, 11: Müller, *Gött. Gel. Anz.* 1831, p. 1331: Wernicke, p. 71: Malten, *Jhb.* 1912, p. 257, fig. 11 (figure regarded as that of Hephaistos): Beazley, no. 14 (same assertion).

I. Triptolemos or Hephaistos in chariot. ΚΕΦΙ·ΤΟΞ
ΚΑ·ΟΞ.

3. BOSTON 01.8024. Formerly in Bourguignon Coll., Naples. Kylix. From Orvieto: h. 0.105, d. 0.29.

Ann. Rep. Mus. Fine Arts 1901, p. 33, no. 8: Hartwig, p. 54, pl. v (attr. to Chachrylion): Beazley, no. 1.

I. Boy fishing. ΓΑ Ξ.

A and B. Silens. ΚΡΑΤΕΞ ΕΥ Ι Ο. ΕΑΚΕΑ <Ε.

4. BOSTON. Kylix. From Orvieto: d. 0.122.

Hartwig, p. 347, fig. 47: Beazley, no. 2.

I. Obscene action. ΗΟ ΓΑΙΞ:ΚΑΥΟΞ.

5. FLORENCE 73127. Kylix: d. 0.31.

Beazley, no. 12.

I. Archer. ΕΥ[Θ]ΥΒΟΥΟ.

A. Herakles, Hermes, and goat.

B. Poseidon and Apollo.

6. LONDON, BRIT. MUS. E 42 (932). Kylix (fragments)¹: h. 0.041, d. 0.098.
Cat. iii, p. 67: D'Hancarville, iv, pl. 31: Inghirami, *VF.* ii, pl. 119: Millin, *Gall. Myth.* ii, pl. 118, no. 456: Guignaut, *Religions*, pl. 185, no. 674: Kretschmer, p. 77: *CIG.* 7604: Beazley, no. 13, fig. 12.
I. Nessos and Deianeira. ΔΑΙΝΑΝΕΡΑ ΝΙΣΟΣ.
7. BRIT. MUS. E 134¹. Kylix (fragments). From Naukratis.
Cat. iii, p. 134 ('perhaps by Epilykos'): Beazley, no. 17.
 On exterior, Hermes.
8. BRIT. MUS. E 817. Kylix. From Pourtalès Coll.: h. 0.071, d. 0.19.
Cat. iii, p. 386 ('style of Epiktetos'): Beazley, no. 18, fig. 12 *bis*.
 Silen with bowl. ΗΟ ΓΑΙΣ:ΚΑΥΟΣ.
9. BRIT. MUS. 1900, 2-14, 11. Kylix (fragments). From Naukratis.
 Beazley, no. 9.
 Komast.
10. MUNICH 2614 (Jahn 1096). Kylix.
 Jahn, *Cat.* p. 320, no. 1096: idem, *Dichter auf Vasenb.* pl. iv, 1-2: *Philolog.* 1867, p. 228: Gerhard, *AZ.* 1855, p. 111: *CIG.* 8325: Wernicke, p. 36, no. 3: Beazley, no. 4.
I. Hermes running. ΗΕΡΜΕΣ.
A. Komos. ΚΥΔΙ. . ΘΕΟΚΥΕΣ ΚΑΥΥΙΑΣ.
B. Under handle ΜΑΝ.Ι.ΕΟΣ.
11. ORVIETO, FAINA COLL. 62. Kylix (fragment). From Orvieto. The fragment is a kylix cut down to the form of a plate.
Cat. p. 45: Körte, *Ann. d. Inst.* 1877, p. 141: Klein, *LI.* p. 90, no. 2 (omits the exterior pictures): Wernicke, p. 58, no. 2: Beazley, no. 8.
I. Youthful komast with stick and kylix. ΑΝΒΡΟΣΙΟΣ.
A. Warriors.
B. Athletes.

¹ Broken from interior of kylix and formerly restored as a pinax. Inscriptions incised by restorer and second name altered to read Nenisos.

12. OXFORD 1911.616. Kylix.
 Beazley, no. 5.
 I. Rider. + Σ AN[O]E Σ KAVO Σ .
 A and B. Komos.
- 12 bis. OXFORD. Kylix (fragment).
 Beazley, no. 19, fig. 12 *ter*.
 I. Dionysos.
13. PARIS, LOUVRE G 72. Kylix (fragment).
Cat. iii, p. 923: *Album* ii, p. 151, pl. 97: Beazley, no. 7:
 Luce, *AJA.* 1916, p. 472, 2 A.
 I. Traces of a foot.
 A or B. Herakles and the Nemean lion. [HEP]AKV[E Σ].
14. LOUVRE G 83. Kylix (fragment).
Cat. iii, p. 924: *Album* ii, p. 152, pl. 98: Beazley,
 no. 6.
 I. Youth with flutes.
15. ROME, AUG. CASTELLANI COLL. 95. Kylix. From Caere:
 h. 0.105, d. 0.275.
Cat. Castellani 1867, no. 21: Klein, *LI.* pp. 67-69, figs.
 8-10: Beazley, no. 3.
 I. Youthful komast with stick and kylix. AN.....
 ..VO Σ .
 A and B. Symposium. ANTIMA + O Σ ... NOΔOPO Σ KVI-
 NIA Σ KOMAP + O Σ . KVEONVMO Σ EP MOΔOPO Σ ΓVΘO-
 ΔEVO Σ .
16. ROME, AUG. CASTELLANI COLL. 172. Kylix. From Caere:
 h. 0.09, d. 0.225.
 Beazley, no. 10.
 I. Youth with hare.
 A. Athletes. KAVO.; under handle HO ΓAI Σ .
 B. Deer hunt. HO ΓAI Σ KA.O..
17. WÜRZBURG 87. Kylix: h. 0.115, d. 0.31.
Cat. p. 50: Brunn, *Bull. d. Inst.* 1860, p. 35: Heydemann,
Satyr- u. Bakchennamen, p. 26, 0: Klein, *LI.* (1st ed.),
 p. 38: Wernicke, p. 36, no. 4: Beazley, no. 11.

- I. Warrior in ambush. On shield Σ·FAXE:KAV·Σ.
 A. Dionysos on mule with silens. ΔIONVΣOΣ ΣATVPOΣ
 EVKPATEΣ.
 B. Sacrifice. AM··ΘEOΣ·VΣIΣTPATOΣ KAVIAC.

SUBJECTS

SHAPES

Myth., 2, 5, 7, 10.
 Heroic, 6, 13.
 Bacchic, 3, 8, 17.
 Ritual, 17.
 Military, 1b, 5, 11, 17.
 Athletic, 11, 16.
 Komastic, 9-12, 15.
 Genre, 3, 4, 11, 14, 15, 16.
 Symposium, 15.

Kylix, 1-17.

ANDOKIDES

Norton, *AJA*. 1896, pp. 1-41.

Klein, pp. 188-191.

Hauser, F.R. ii, pp. 267-271: iii, pp. 73-76.

Robert in Pauly-Wissowa, *s.v.* 'Andokides.'

Sauer in Thiemes Lexikon *s.v.* 'Andokides.'

Perrot and Chipiez, x, pp. 273-278.

Beazley, *VA*. pp. 3-5.

Nicole, *Corpus* 58.

Six vases bear the signature of Andokides as potter. As one is entirely in the b.f. technique only five remain to be considered here.

Of these, two are r.f., two mixed technique, and the fifth has figures in applied white on a black ground so that it is a matter of choice whether it should be included in a work dealing only with r.f. vases. Four of the five are amphorae and have the signature incised on the foot in each case using the form *ἐπόσειν* instead of *ἐποίησεν*. The fifth, a mixed technique eye kylix, has the signature painted and as several letters are missing it is difficult to be sure whether it was *ἐπ[οί]ει* or *ἐπ[ό]ει*.

Who the painter of the Andokides vases was has not yet been definitely established. The Philadelphia amphora (Menon 1*) which, until cleaning revealed the signature, has usually been attributed to Andokides, is probably the work of the same artist who painted the Andokides Madrid amphora (2*), according to Beazley, since there is a distinct difference in style between 2* and the other four.

Whoever the painters were, the position of this atelier is important in the development of the r.f. style, for its origin is probably to be traced to it, though certainty on this point is impossible.

1*. BERLIN 2159. Amphora. From Vulci: h. 0.575 (*Cat.* gives 0.582).

Cat. p. 481.

Gerhard, *TG.* pls. 19, 20; *Rapp. Volc.* 700.

CIG. 8131.

Archaeologia, xxiii, p. 208.

Res. étr. 41: *Mus. étr.* 1181.

Overbeck, *KM.* (Apollon), p. 400, no. 1, pl. 24, 2.

Panofka, *Vasenbild.* pl. 3, 1-2.

Ann. d. Inst. 1830, p. 207.

Norton, p. 7; p. 11, figs. 9-10.

Nicole, *Corpus*, p. 386, no. 58, c, 4.

Klein, no. 4.

Stephani, *CR.* 1875, p. 80.

Brunn, *KG.* ii, p. 658.

Schneider, *Jhb.* 1889, p. 201.

Walters, i, p. 386.

F.R. iii, pp. 73-76, pl. 133 (Hauser), (graffito on fig. 38).

Beazley, no. 9.

Hackl, p. 35, no. 331.

Gardiner, *Greek Ath. Sp.* p. 386, fig. 116; idem, *JHS.* 1905, p. 270, fig. 8 (*B*).

A. Contest for the tripod. Herakles and Apollo.

B. Wrestlers.

Under each handle a hare.

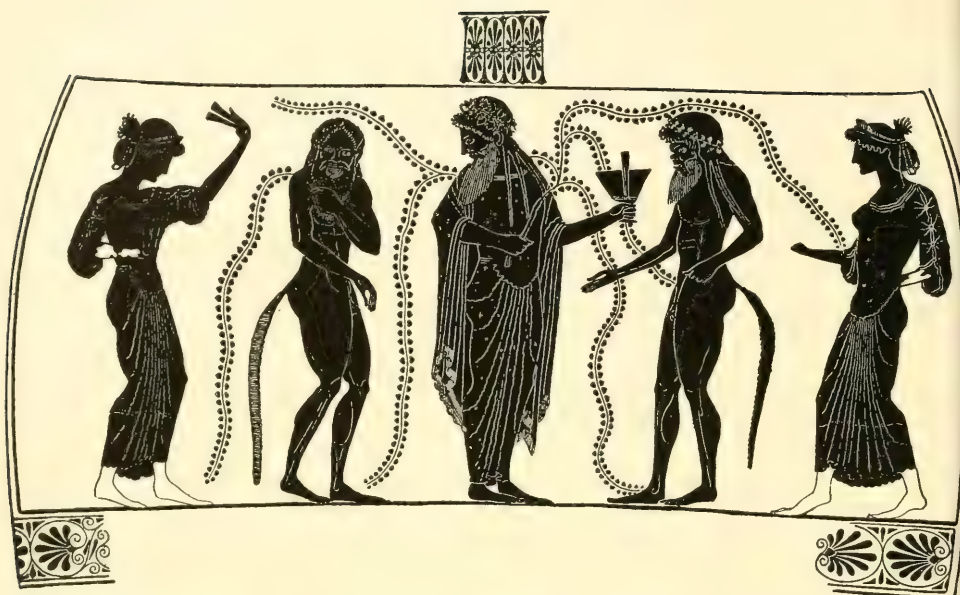
Signature incised on foot. ΑΝΔΟΚΙΔΕΣ ΕΓΟΕΞΕΝ.

Graffito on foot Α.



Α Μ Δ Ο Κ Ι Δ Ε Σ Ε Ρ Ο Ε Σ Ε Μ





- 2*. MADRID 63 (Inv. 11.008). Amphora. Formerly in Salamanca
 Coll.: h. 0.612.
Cat. p. 36, pls. 5, 6.
CIG. 8135.
Ossorio, Vas. Grieg. pp. 18, 70, 108, pl. 29.
Bull. d. Inst. 1845, p. 25.
Brunn, KG. ii, p. 658.
Klein, no. 3: *Euphronios*, p. 36, note 1, e.
Bienkowski, Oesterr. Jahresheft. 1900, pp. 70-71, figs. 8
 and 9.
Schneider, Jahrb. 1889, p. 196, note 15, A.
Walters, i, p. 386.
Norton, pp. 5-7, figs. 3-4.
Arch. Anz. 1893, p. 7.
Buschor, p. 152.
Hall,¹ *Mus. Journ. Univ. Penna.* v, pp. 32-36.
Beazley, VA. p. 6.
Nicole, Corpus, 58, b, 2.
Per. and Chip. x, p. 797.
A. r.f. Apollo, Artemis, Leto, and Ares.
B. b.f. Dionysos, maenads, and silens.
 Signature incised on foot ΑΝΔΟΚΙΔΕΣ ΕΓΡΟΕΣΕΝ (not
 ΕΓΟΙΕΣΕΝ as in *Klein, MS.*).

¹ Hall and Beazley assign the vase to the Menon Painter.



3*. PALERMO. Eye kylix. From Chiusi: h. 0.20, d. 0.44.

Braun, *Bull. d. Inst.* 1838, pp. 83 ff.

Schneider, *Jhb.* 1889, 195-207, pl. 4.

CIG. 8134.

Klein, no. 6.

Brunn, *KG.* ii, p. 659.

Nichols, *AJA.* 1902, pp. 330 ff.

Norton, p. 7, no. 6.

Walters, i, p. 386.

Per. and Chip. x, p. 275, fig. 180.

Beazley, no. 12.

Nicole, *Corpus*, p. 386, 58, b, 3.

Panofka, *Abhand. Berl. Akad.* 1848, p. 173, note 89.

R. Rochette, *Lettre à M. Schorn*, p. 33.

Interior lost. The two techniques are sharply separated by a straight line passing through the center of each handle.

A. r. f. Trumpeter (between eyes) and warriors in combat with

B. b. f. Warriors. Two archers between the eyes.

Signature painted above eye. $\text{I}\Xi \cdot \cdot \Xi \leq \Xi \Delta \text{I} \chi \text{O} \Delta \cdot \cdot \cdot$

4*. PARIS, LOUVRE F 203. Amphora. From Etruria: h. 0.41.

Strictly speaking, the vase should belong to the b.f. style as the figures are in applied white on a black ground.

Cat. iii, pp. 778-781.

Album ii, p. 115, pl. 78.

Brunn, *KG.* ii, p. 659.

Kochel, *Kunstgewerb. Vorbild.* pl. 19.

Schreiber, *Bilderatlas*, pl. 57, fig. 5.

Saglio, i, p. 650, fig. 747 (B).

Norton, pp. 2, 3, figs. 1-2: 22.

Klein, no. 2.

Walters, i, p. 386.

Hartwig, *Jhb.* 1900, p. 158, note 12.

Corey, p. 50.

Hackl, p. 35, 332.

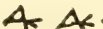
Beazley, no. 11.

Nicole, *Corpus*, 58, d, 6.

A. Amazons.

B. Women bathing.

Signature incised on foot ΑΝΔΟΚΙΔΕΣ ΕΓΡΕΞΕΝ.

Graffito on foot .



- 5*. LOUVRE G 1. Amphora. From Vulci: h. 0.58.
Cat. iii, p. 880.
CIG. 8132.
Album ii, p. 135.
Res. étr. 40.
Mus. étr. p. 119, no. 1381.
 Dubois, *Notice*, no. 79.
 De Witte, *Rev. Phil.* ii, p. 398.
 Klein, no. 5.
 Norton, pp. 8-9, figs. 5-6.
 Saglio, i, p. 641, fig. 727 (fig. on *B*).
 Nicole, *Corpus*, no. 58, c, 5.
 F.R. ii, pp. 267-271, pl. 111 (Hauser).
 Beazley, no. 8.
 Walters, i, p. 386.
A. Combat.
B. Concert.
 Signature incised on foot ΑΝΔΟΚΙΔΕΣ ΕΓΩΛΕΝ.
 Graffito on base ✧.



ATTRIBUTED VASES

6. BOLOGNA VF. 151. Amphora: h. 0.53.
Cat. VF. pp. 44-46, figs. 25-27: Brizio, p. 44: Norton, pp. 17, no. 3; 18-19, figs. 13-14: Schneider, *Jhb.* 1889, p. 196, note 15, G: Beazley, no. 6: Hackl, p. 36, 348.
A. r.f. Dionysos, maenad, and silen.
B. b.f. Herakles and the Nemean lion.
Graffito \mathcal{D} .
7. BOSTON 99.538. Amphora: h. 0.532.
Forman Sale Cat., p. 54, no. 305, pl.: *Ann. Rep. Mus. Fine Arts* 1899, p. 81, no. 36: *Bull. d. Inst.* 1842, p. 187: Jahn, *Munich Cat. Int.* p. lxxiii, note 494: Klein, *Euphronios*, p. 36, note 1, d: Schneider, *Jhb.* 1889, p. 196, note 15, K: Norton, p. 39: Nicole, *Corpus*, 58, 2, no. 2: F.R. i, p. 16, note 2: Beazley, no. 2, fig. 1 (*A*).
A. r.f. Herakles driving an ox.
B. b.f. The same.
8. BOSTON 01.8037. Amphora. Formerly in Bourguignon Collection, Naples: h. 0.555.
Ann. Rep. Mus. Fine Arts 1901, p. 33, no. 6: Norton, pp. 40-41, figs. 15-16: Schneider, *Jhb.* 1889, p. 196, note 15, F: F.R. i, p. 16: Beazley, no. 1: Hackl, p. 36, 347 (graffito on pl. I).
A. r.f. Achilles and Ajax playing dice.
B. b.f. The same.
Graffito \mathcal{D} .
9. BOSTON 03.790. Amphora: h. 0.135. Only the body of the vase is preserved.
Ann. Rep. Mus. Fine Arts 1903, p. 70, no. 50: Hartwig, *Röm. Mitt.* 1901, pp. 117-122, pl. v (*A*) and fig. (*B*) on p. 119 (attr. to Andokides): Beazley, *VA.* p. 6 (denies the attribution).
A. Dionysos and silen.
B. Two female figures.

10. LEIPZIG. Amphora (fragments). From Orvieto.
 Hauser, *Jhb.* 1893, p. 100, note 15; 1896, p. 182, figs. 22
 A-B: Norton, p. 30, no. 6; p. 39: Beazley, no. 7: Luce,
AJA. 1916, p. 468 I E.
 A. Herakles and the Nemean lion.
 B. Rider and companions.
11. LONDON, BRIT. MUS. B 193 (608). Amphora: h. 0.546.
Cat. ii, p. 128: Overbeck, *HG.* p. 312, no. 8: *Athen. Mitt.*
 iv, p. 290: Klein, *Euphronios*, p. 36, note 1, g: Schneider,
Jhb. 1889, p. 196, note 15, C: Norton, p. 7, no. 1; p. 10,
 figs. 7-8: Walters, i, p. 386, pls. 31-32: Beazley, no. 5:
 Hackl, p. 36, 346: Nicole, *Corpus*, 58, 2, no. 3.
 A. r.f. Herakles and the Nemean lion.
 B. b.f. Achilles and Ajax playing dice.
 Graffito \mathcal{D} .
12. MUNICH 2301 (Jahn 388). Amphora. From Vulci.
 Jahn, *Cat.* p. 129: Norton, no. 5: Klein, *Euphronios*, p. 36,
 note 1, c: Schneider, *Jhb.* 1889, p. 196, note 15, D: F.R.
 i, pl. 4, pp. 15, 266: Buschor, p. 147, fig. 104: Hoeber,
Griech. Vas. fig. 42 (A): Beazley, no. 3: Hackl, p. 36, 344:
 Jacobsthal, *Gött. Vas.* p. 47, fig. 70: Nicole, *Corpus*, 58,
 2, no. 4.
 A. r.f. Athena visiting Herakles who reclines on a couch.
 B. b.f. The same.
 Graffito \mathcal{D} .
13. ORVIETO, FAINA COLLECTION 64. Amphora. From Or-
 vieto: h. 0.595.
Cat. p. 68: *Ann. d. Inst.* 1877, p. 133: Norton, p. 23:
 Hadaczek, *Ohrschmuck*, p. 19 (detail of A): Beazley, no. 10.
 A. Herakles and Amazons.
 B. Dionysos, maenad, and silens.
14. PARIS, LOUVRE F 204. Amphora: h. 0.595.
Cat. iii, pp. 781-783: *Album* ii, p. 116, pl. 78: Klein,
 p. 189; *Euphronios*, p. 36, note 1, f: Schneider, *Jhb.* 1889,
 p. 196, note 15, H: Norton, pp. 13, no. 2; 14, figs. 11-12:

Hartwig, *Jhb.* 1893, p. 158: Roscher, i, p. 2205: Per. and
 Chip. x, p. 277, pls. 6-7: Hackl, p. 36, 345: Beazley, no. 4:
 Nicole, *Corpus*, 58, 2, no. 1.

A. r.f. Herakles and Cerberus.

B. b.f. Dionysos, maenads, and silens.

Graffito on foot <D.

SUBJECTS

Myth., 1*, 2*, 12.

Heroic, 4*, 6, 7, 10, 11, 13, 14.

Epic, 8, 11.

Bacchic, 2*, 6, 9, 13, 14.

Athletic, 1*, 5*.

Military, 3*.

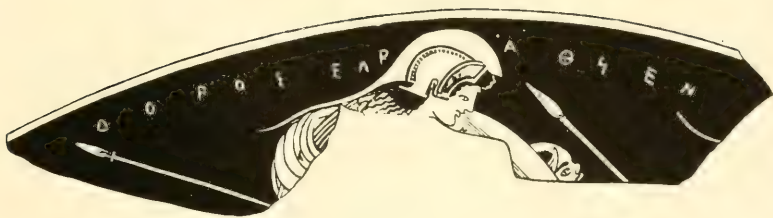
Genre, 4*, 5*, 10.

SHAPES

Amphora, b.f. form, 1*, 2*, 4*,

5*, 6-14.

Kylix, 3*.



APOLLodoros

Hartwig, pp. 628-640.

Klein, p. 218 (the name restored as 'Theodoros').

Nicole, *Corpus*, 68.

Tonks, *Brygos*.

The name of the painter Apollodoros depends upon the restoration of the inscription on the Castle Ashby fragment; the Louvre fragment contains only the first part of the name and the addition of the verb is conjectural.

Hartwig has attributed six vases to this painter, who, judging from his style, was a contemporary of Brygos.

1* a-b. CASTLE ASHBY. Kylix (fragments). Hartwig separates the two fragments and assigns them to different vases, giving the signed fragment to Apollodoros, and the other to Brygos (pp. 314 ff).

Furtwängler, *AZ.* 1881, p. 302.

Conze, *ibid.* 1864, p. 237*.

Gerhard, *ibid.* 1846, p. 342, no. 11.

Hartwig, p. 628, pl. 69, 1 (fragment b with signature); pl. 33, 2 (fragment a).

Klein, p. 218, no. 8.

Tonks, no. 25 (attr. to Brygos).

Nicole, *Corpus*, 68.

a. Dionysos, silen, and maenads. MAI.

b. Combat. . . . ΔΟΔΟΡΟΞ ΕΛΡΑΘΣΕΝ.

- 2*. PARIS, LOUVRE G 139, G 140, CA 1868. Kylix (fragments).
The fragment CA 1868 was subsequently discovered
to fit on to the two other fragments.

Cat. iii, p. 974.

Hartwig, pp. 630 ff., pl. 69, 2 a-d.¹

Nicole, *Corpus*, no. 68.

Arch. Anz. 1911, p. 446.

Klein, *LI.* p. 105.

Jacobsthal, *Gött. Vas.* p. 52.

I. Symposium. Youth on couch.

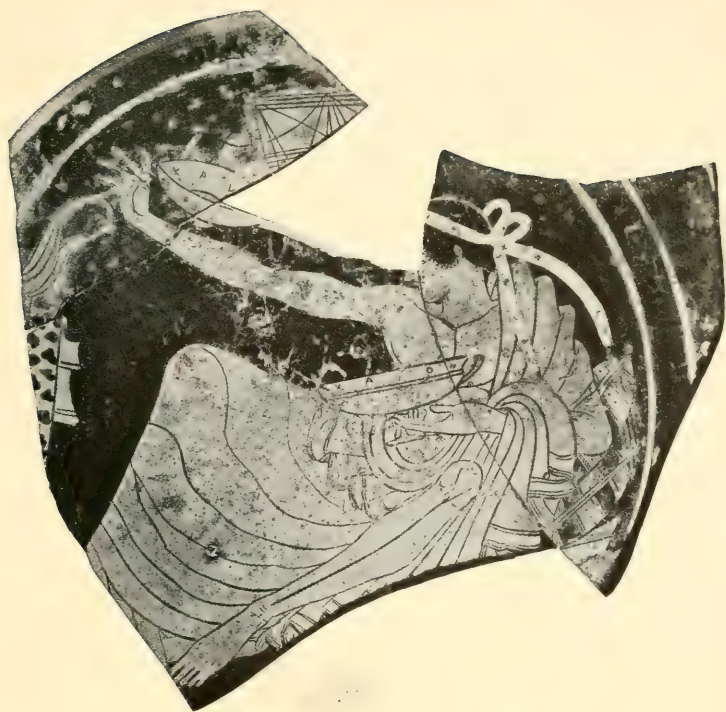
A and B. The same. Traces of five similar figures.

I. On one cup ΚΑΥ[Ε], on the other ΚΑΥΟΣ. Traces of
ὁ παῖς χαλός! on the tainia. In field [ΕΥ]ΡΥΓΤΟΥΕΜ[ΟΣ
ΚΑ]ΥΟΣ.

A. On cup ΚΑΥΕ. In field [Ε]ΥΡΟΥΓΤΟΥΕΜ[ΟΣ ΚΑΥΟΣ].

B. On cup ΚΑΥΕ. On kotyle ΚΑΥΕ. In field ΑΓΩΥΟ-
Δ[ΟΥΟΣ ΕΛΡΑΦΟΣΕΝ].

¹ It is not certain that the fragments b and c in Hartwig's plate actually belong to the vase and they have therefore been omitted from our plate.



ATTRIBUTED VASES

3. CORNETO, MUS. TARQUINIENSE 1123. Kylix. From Corneto:
h. 0.078, d. 0.197.
Reisch, *Röm. Mitt.* 1890, p. 343, fig. 10: Hartwig, p. 634
(attr. to Apollodoros).
I. Young warrior drawing sword: in field a snake. HO
ΓΑΙΣ ΚΑΥΟΣ.
4. FLORENCE 4211. Kylix (cut down to a plate).
Hartwig, pp. 638 ff. (attr. to Apollodoros).
I. Silen with kantharos. ΚΑΥΟΣ: on the kantharos ΚΑΥΟΣ.
5. FLORENCE. Kylix (fragments). Formerly in Campana Coll.
Hartwig, pp. 633 ff. (attr. to Apollodoros: Klein, *LI.*
p. 105, no. 2 (' style of Douris ')).
I. Warrior adjusting greaves.
A and *B.* Traces of a deer hunt. [A + IV]VEVΣ [EV]-
ΠΙΓΤΟΝΕΜΟΣ ΚΑΥΟΣ.
6. ORVIETO, FAINA COLL. 101. Kylix. From Orvieto. Foot
missing: d. 0.19.
Cardella, *Mus. Faina*, p. 46, no. 101 (inaccurate descrip-
tion): Hartwig, pp. 639 ff. (attr. to Apollodoros).
I. Silen with lyre and cup.
A and *B.* Komos.
7. ROME, VATICAN. Kylix. From Vulci: d. 0.19.
Mus. Greg. ii, 69, 2 (73, 2): Klein, *Euphronios*, p. 289 (*I.*),
304, no. 3: Hartwig, pp. 276, note 1, no. 6, 635 ff. (attr.
to Apollodoros).
I. Armed Amazon blowing trumpet. HO ΓΑΙΚ [K]ΑΥΟΣ.
8. ? Kylix: h. 0.075, d. 0.18.
Known only from a drawing in the German Inst. in Rome:
Hartwig, pp. 636, 637, fig. 69 (attr. to Apollodoros).
Silen with spear and panther skin.

SUBJECTS

Bacchic, 1*, 4, 6, 8.
Military, 1*, 3, 5, 7.
Komos, 6.
Hunting, 5.
Symposium, 2*.

SHAPES

Kylix, 1*, 2*, 3-8.

ARISTOPHANES

Klein, p. 184.

Robinson, *Ann. Rep. Mus. Fine Arts* 1900, pp. 56 ff.

Furtwängler, F.R. ii, pp. 98, 196: Hauser, *ibid.*, iii, pp. 46 ff.

Robert in Pauly-Wissowa *s.v.* Aristophanes.

Sauer in Thiemes Lexikon *s.v.* Aristophanes.

Buschor, p. 204. ✓

Nicole, *Corpus*, 69.

Beazley, *VA*. p. 189.

Concerning the date of the painter Aristophanes the greatest amount of uncertainty prevails. Furtwängler, basing his argument on the ground that the excavations at Delos show no fragments of the Meidian style, places him later than 425 B.C. Robinson dates him 440-430 B.C. which is too early. Hauser places him in the last decade of the fifth century and Nicole in the first quarter of the fourth.

The two kylixes which bear his signature also bear that of the potter Erginos. Hauser considers that he was the painter for the potter Meidias and assigns the Populonia hydriae to him (Meidias 17 and 18). Most of the other works attributed to him by Hauser have been assigned by Beazley to the painter of the New York Centauromachy fragments (*v.* 2-4 of that master).



- 1*. BERLIN 2531. Kylix. From Vulci: h. 0.13, d. 0.35.
Cat.: p. 709 (for finding-place, cf. Hauser, F.R. iii, p. 38, note 1).
 Gerhard, *TG.* p. 3, pls. 2, 3.
 Overbeck, *KM.* (Zeus), p. 363, pl. 5.
 Hauser, F.R. iii, pp. 38-41, pl. 127.
 Baumeister, i, p. 595, fig. 637 (*I*).
 Roscher, i, p. 1580 (fig. of Ge); iii, p. 2868, 6 (*I*).
CIG. 8182.
 Schulz, *Bull. d. Inst.* 1840, p. 49.
 Feuerbach, *ibid.*, pp. 123, 126.
 Braun, *Bull. d. Inst.* 1843, p. 97.
 Jahn, *Ann. d. Inst.* 1869, p. 178.
 K. O. Müller, *Handbuch*, 396.
 Brunn, *KG.* ii, p. 674.
 De Witte, *Rev. d. Philologie*, ii, p. 395.
 Panofka, *Vasenb.* pl. I, 3 (*I*).
 Klein, p. 184, 1.
 Mayer, *Giganten u. Titanen*, p. 348.
 Saglio, ii, p. 1560, fig. 3561.
 Duruy, *Hist.* i, p. 205.
 Furtwängler, in F.R. ii, p. 196.
 Ducati, *Oesterr. Jhresheft.* 1910, p. 253.
 Walters, i, p. 444; ii, p. 14, fig. 112 (*I*).
 Nicole, *Corpus*, no. 69, 1.
 Buschor, p. 204.
WV. i, pl. 5.
 Kretschmer, p. 124.
 Beazley, *VA.* p. 189.
I. Poseidon, Polybotes, and Ge.
A and *B.* Gigantomachy.
I. ΓΕ ΡΟΞΕΙΔΩΝ ΠΟΛΥΒΩΤΕΞ. In exergue ΕΡΛΙΝΟΞ
 ΕΡΟΙΕΞΝ ΑΡΙΞΤΟΦΑΝΕΞ : ΕΛΡΑΦΕ.
A. ΜΙΜΩΝ ΑΡΕΞ ΕΦΙΑΛΤΕΞ ΑΓΟΛΛΩΝ ΗΕΡΑ ΦΟΙΤΟΞ.
B. ΛΑΙΩΝ ΑΡΤΕΜΙΞ ΙΕΝΞ ΠΟΡΦΥΡΙΩΝ Α·ΝΑΑ ΕΚΕ-
 ΛΑΔΟΞ.



2*. BOSTON 00.344. Kylix. From Corneto. Formerly in Bruschi Coll. From same grave as companion-piece, 00.345 (no. 5, below): d. 0.348.

Ann. Rep. 1900, pp. 49-52, no. 17.

Körte, *AZ.* 1878, p. 114.

Klein, p. 185, no. 2.

Nicole, *Corpus*, no. 69, 2.

Hauser, F.R. iii, pp. 42-45, pl. 128: idem, *Oesterr. Jhresheft.* 1909, p. 92, fig. 54 (detail head).

Beazley, *VA.* p. 189.

Fowler and Wheeler, p. 502, fig. 396.

I. Deianeira, Nessos, and Herakles.

A and *B.* Centaurs and Lapiths.

I. [N]EΞΞOΞ ΔΕΙΑΝΕΙΡΑ ΗΡΑΚΛΕΞ. In exergue ΕΡΛΙ-
ΝΟΞ: ΕΓC . . < ΕΝ. Λ . < ΤΟΦ : ΕΛΡΑCΙ.

A. ΞΚΙΡΟΞ ΑΙΟΛ[Ο]Ξ ΠΕΡΙΘΟΞ VYIPVΛΟΞ ΘΗΞΕVΞ
NVK[T]EVΞ.

B. ΕΛΡΕΤΟΞ ΑΞΜΕΤΟΞ ΑΝΤΙΒΑΤΕΞ ΕVΡVΓ[V]ΛΟΞ
ΜΑΙΝΕVΞ ΑΝΤΙΘΗ.

ATTRIBUTED VASES

3. BERLIN 2373. Loutrophoros. From Sounion, Attica: h. o.345.

Cat. p. 647: Herzog, *AZ.* 1882, pp. 131 ff., 270, pl. 5 = Reinach, i, p. 440, 1: Furtwängler, *Coll. Sabouroff*, text to pl. 58: Hauser, *F.R.* iii, pp. 38, fig. 17, 47 (attr. to Aristophanes): Saglio, iii, p. 1652, fig. 4865.

Wedding procession.

4. BERLIN 2706. Lekythos. From Athens: h. o.20. The base of the vase is in the form of an acorn.

Cat. p. 775: Lüders, *AZ.* 1873, p. 49, pl. iv = Reinach, i, p. 414, 2-3: Furtwängler, *Eros in der Vasenmalerei*, p. 46: Hauser, *Oesterr. Jhresheft.* xii (1909), p. 93: Klein, *Ann. d. Inst.* 1876, p. 142: Körte, *AZ.* 1879, p. 95: Milchhöfer, *Jhb.* 1894, p. 61, no. 21 a: Hauser, *F.R.* iii, pp. 41, fig. 18, 46 (attr. to Aristophanes): Nicole, *Meidias*, p. 86, no. 15 (attr. to Meidias: 'school piece').

Eros, youth, and two maidens.

5. BOSTON 00.345. Kylix. From Corneto. Formerly in Bruschi Coll.: d. o.355. Companion-piece and found in the same grave as no. 2*.

For literature v. 2*: Nicole, *Corpus*, no. 69: *F.R.* iii, pl. 129.

I. Nessos, Deianeira, and Herakles.

A and *B.* Centaurs and Lapiths.

I. ΝΕΞΞΟΞ ΔΕΙΑΝΕΙΡΑ ΗΡΑΚΛΕΞ.

A. ΕΥΡΥΒΑΤΟΞ ΚΡΕ[Θ]ΕΥΞ ΠΕΡΙΘ[Θ]Ξ ΘΗΞΕΥ[Ξ]-ΝΕΩΝ.

B. ΑΝΤΙΝΟΜΟΞ ΑΞΜΕΤΟΞ ΑΙΘΩΝ ΠΟΛΥΑΙΝΟΞ ΤΕΛΕΞ ΝΕΞΕΥΞ.

6. PETROGRAD. Kylix (fragment). Replica of Boston 00.344; interior without the figure of Herakles.

Stephani, *CR.* 1869, p. 187, pl. iv, 13 = Reinach, i, p. 31, 15: Hauser, *F.R.* iii, pp. 47, fig. 20, 50 (attr. to Aristophanes): Nicole, *Meidias*, p. 58, fig. 2 (attr. to Meidias): Ducati, *Ausonia* i (1906), p. 41, fig. 5; *Midia*, p. 19: Beazley, *VA.* p. 189.

I. Deianeira and Nessos.

OTHER ATTRIBUTIONS

Meidias, 5, 17, 18.

N. Y. Centauromachy P. 2, 3, 4.

SUBJECTS

Myth., 1*.

Heroic, 2*, 5, 6.

Genre, 3, 4.

SHAPES

Lekythos, 4.

Kylix, 1*, 2*, 5, 6.

Loutrophoros, 3.

THE BALD-HEAD PAINTER

Hartwig, pp. 421-423.

Certain vases on which the figure of an old bald-headed man occurs were classed together by Hartwig and assigned to an unknown painter. Owing to differences in style, Hartwig's attributions have not been generally accepted and are better included in the work of several different painters. Hartwig's master is to all intents and purposes the same as Beazley's Briseis Painter.

The artist belongs to the middle archaic period and is a contemporary of Brygos.

1. LONDON, BRIT. MUS. E 363. Pelike. From Cameiros, Tomb F 56: h. 0.362.

Cat. iii, p. 239 ('in manner of Brygos'): Hartwig, p. 441: *Mon. d. Inst.* xi, pl. 8 = Reinach, i, pp. 219-220: Engelmann, *Ann. d. Inst.* 1879, pp. 237 ff.: Heydemann, *Nereiden mit d. Waffen d. Achill.* pp. 8, 19: Heydemann, iii, *Hall. Winckel. Pr.* p. 113, note 303: Robert, *Bild u. Lied*, p. 141: *Rev. Arch.* 1898, ii, p. 173.

A. Thetis and Nereid bringing arms to Achilles.

B. Nereids with arms, and a Greek. ΚΑΛΟΞ.

2. ORVIETO, FAINA COLL. 45. Kylix. From Orvieto: d. 0.258. Foot missing.

Cardella, *Cat.* p. 42, no. 45: Hartwig, pp. 421-426, pls. 38, 39, 1: Körte, *Ann. d. Inst.* 1877, p. 142, no. 43: Hauser, *Athen. Mitt.* 1891, p. 150 (cf. Hartwig, p. 422).

I. Two Scythians. ΗΟ ΓΑΙΣ ΚΑΛΟΣ.

A. Herakles, Hermes, and Dionysos. Traces of an inscription, probably ὁ παῖς καλός.

B. Scythians.

3. ? Formerly in collection of Prince Napoleon. Kylix. From St. Maria d. Capua: h. 0.12, d. 0.23.

Fröhner, *Choix*, pl. v: *Mus. d. France*, pl. vi: *Cat. d'une coll. d'antiq.* no. 76: Mayer, *Giganten u. Titanen*, p. 323: Hartwig, p. 433.

- I. No picture.
- A. Diónysos and giant.
- B. Silen in cart drawn by silens.

OTHER ATTRIBUTIONS

Briseis P., 5: Brygos, 60: Hieron, 6*: Makron, 40, 100, 101:
Kleophrades, 40.

SUBJECTS

Myth., 1.
Heroic, 2.
Epic, 1.
Bacchic, 2, 3.

SHAPES

Pelike, 1.
Kylix, 2, 3.

MASTER OF THE BERLIN AMPHORA

This is the name applied by Beazley (*JHS.* 1911, pp. 277 ff.) to the unknown painter of the Berlin amphora 2160, who was a contemporary of the Kleophrades painter. His style is excessively individual and on the basis of the characteristics found on this vase Beazley has been able to assign a number of other vases to his hand. It will be noted, however, that a number which are marked 'school piece'¹ are not, in Beazley's opinion, quite good enough to be from the master's hand, though they undoubtedly come from his factory.

01. ATHENS G 139 a. Panathenaic amphora (fragment). From Acropolis.

Beazley, *VA.* p. 37.

Youth in himation.

1. BERLIN 2160. Amphora (Form Furt. 35). From Vulci:
h. 0.69.

Cat. p. 484 (attr. to Brygos): *CIG.* 7463: Furtwängler, *BPW.* 1894, p. 114 (attr. to Kleophrades): Gerhard, *ECV.* p. 10, pls. 8-9: Müller-Wies., ii, pl. 41, 486 (A): Braun, *Bull. d. Inst.* 1835, p. 181: Panofka, *AZ.* 1849, p. 128: Jahn, *Vasenb.* p. 24: Per. and Chip. x, p. 630, note 1, pl. 17: Heydemann, *Satyr- u. Bakchennamen*, p. 24, i: Saglio, iii, p. 1813, fig. 4949 (A): Winter, *Oesterr. Jahresheft.* iii, p. 128, pls. 3-5 (attr. to Euphronios): Kretschmer, p. 174: Beazley, no. 1, pls. 15, 16, p. 276, fig. 1.

A. Silen with lyre, Hermes and doe. OPEIMA ++ OΣ (retr.)
HEPMEΣ.

B. Silen, kantharos in r., lyre in l. OPO + APFEΣ.

¹ The following list was compiled on the basis of Beazley's article in the *JHS.* Since then (*VA.* pp. 35-40) he has assigned most of the vases he called 'school pieces' directly to the master's hand, and the following only are reckoned as 'school pieces': 14*bis*, 62, 64, 65, 65*bis*, 72*bis*, 74, 75*bis*, 75*ter*, 82*bis*, 83*bis*, 91, 94, 95*bis*, 95*ter*, 97. The numerical system of this book was unfortunately set up when this change was made by him and it was too late to adopt a fresh one.

2. BERLIN 2187. Stamnos (fragment). From near Trèves.
Cat. p. 509: Beazley, *VA.* p. 40.
 Dionysos and silen.
3. BOULOGNE 443. Kalpis. Formerly in Panckoucke Coll.
 Beazley, no. 26: M. Mayer, *Arch. Anz.* 1889, p. 187.
 Shoulder only. Dionysos, maenad, and a small lion.
4. BRUSSELS R 307. Nolan amphora. From Nola.
Cat. p. 94: Beazley, *VA.* p. 38.
A. Woman and warrior.
B. Old man.
5. BRYN MAWR R 1087. Amphora (fragment), Panathen. shape.
 Beazley, no. 9, pl. x, 1: idem, *VA.* p. 40: Swindler, *AJA.*
 1916, p. 334, fig. 15.
A. Head of Athena.
6. CAMBRIDGE, HARVARD 1643.95. Neck amphora: h. 0.305.
 Beazley, *VA.* p. 39, fig. 22.
A. Triton holding sceptre and fish.
B. Nereid.
7. HARVARD 4.08. Lekythos: h. 0.243.
 Beazley, *VA.* p. 38.
 Flying Nike with oinochoë and phiale.
8. CASTLE ASHBY 25. Stamnos.
 Furtwängler, *AZ.* 1881, p. 304: *Burlington Mag.* xxviii
 (1916), p. 139, b, pl. ii G (central fig. of *B*): Beazley,
VA. p. 40: Hackl, p. 36, no. 358.
A. Athena pouring libation, Zeus and Hera.
B. Libation: youth's departure.
 Graffito on base *AR*.
9. CASTLE ASHBY. Stamnos.
 Beazley, *VA.* p. 40.
A and *B.* Dionysos, maenad, and silens.
10. CORNETO. Bell krater. From Corneto.
 Beazley, no. 22, pl. x, 2.
A. Europa on bull.
B. Woman running.

11. DEEPDENE 87.¹ Nolan amphora.
 Tischbein, iii, pl. 7 = Reinach, ii, p. 310, 4: *El. Cér.* i,
 p. 313, pl. 99: Roscher, iii, p. 329: Beazley, *VA.* p. 38.
A. Nike with kithara.
B. Young poet.
12. FLORENCE 3989. Amphora (Panathenaic shape): h. 0.545.
 Beazley, no. 10.
A. Amazon.
B. The same.
13. GIRGENTI, COLL. BARON GIUDICE 7. Nolan amphora: h.
 0.32.
 Beazley, *VA.* p. 38.
A. Nike flying with hydria.
B. Youth.
14. GIRGENTI, COLL. BARON GIUDICE.² Lekythos.
 Beazley, *VA.* p. 38.
 Maenad.
- 14*bis*. GIRGENTI, COLL. BARON GIUDICE 6. Lekythos: h. 0.34.
 Beazley, *VA.* p. 40 ('school piece').
 Woman running.
15. LEYDEN 23.34. Amphora (Panathenaic shape): h. 0.445.
Cat. p. 106: Beazley, no. 11, pl. 13.
A. Hoplitodromos.
B. The same.
16. LONDON, BRIT. MUS. E 266 (798). Neck amphora (twisted
 handles). From Vulci: h. 0.492.
Cat. iii, p. 200: Beazley, no. 13, pls. 11, 12, fig. 4.
A. Bearded komast with lyre.
B. Young komast.
17. BRIT. MUS. E 313. Nolan amphora. Formerly in Blacas
 Coll. From Nola: h. 0.35.
Cat. iii, p. 222: *Mus. Campana*, cl. i, ser. iv-vii, no. 58:
 Overbeck, *KM.* (Zeus), p. 401, a: Beazley, *VA.* p. 38.

¹ Acquired at the recent sale by the Hon. Marshall Brooke.

² Mr. Curtis could not find this vase in the collection.

A. Zeus hurling thunderbolt. B. Semele ?

Graffito on base ☞.

18. BRIT. MUS. E 468 (786). Volute krater. From Caere: h. 0.645.

Cat. iii, p. 287 (attr. to Douris): Luckenbach, p. 515, 2 δ: Overbeck, *HG.* p. 452, pl. 19, 4 (A), 22, 13 (B): Gerhard, *Aus. Vas.* iii, pl. 204, p. 112 = Reinach, ii, p. 103: Baumeister, i, p. 734, fig. 788 (A); ii, p. 920, fig. 993 (B): Roscher, i, 1271 (B): Beazley, no. 21, fig. 5, pl. xiv: Beazley, *BSA.* xviii, p. 226, note 1: Hackl, p. 37, 361: Robert, *Scenen d. Ilias*, p. 9, figs. 11-12: Duruy, *Hist.* i, p. 127 (A): *CIG.* 7667.

Design on neck only, the rest of the vase being covered with black glaze.

A. Combat. Achilles, Hector, Athena, and Apollo. ΑΘΕΝΑΙΑ Α + ΙΛΛΕΥΣ ΗΕΚΤΟΡ (retr.) ΑΓΩΩΝ (retr.).

B. Same. Achilles, Memnon, Thetis, and Eos. ΘΕΤΙΣ Α + ΙΛΛΕΥΣ ΜΕΜΝΟΝ (retr.) ΗΕΟΣ (retr.).

Graffito ΑΡΙ.

19. MADRID 160. Hydria: h. 0.38.

Cat. p. 86: Beazley, *Burlington Magazine*, 1916, p. 137, pl. ii (B): Ossorio, *Vasos griegos*, pl. 35, 3, p. 83.

Two women at fountain. On shoulder, flying Eros.

Graffito ΗΞΙΧ.

20. MANNHEIM. Nolan amphora.

Beazley, no. 32.

A. Man offering a lyre to a youth, dog between.

B. Youth.

21. MUNICH 2310 (Jahn 1). Amphora (Panathenaic shape).

Cat. (Jahn), p. 1: Beazley, no. 5; *VA.* p. 35, fig. 19 (A).

A. Diskobolos (owl painted on diskos).


B. Athlete with halteres.

22. MUNICH 2311 (Jahn 52). Amphora (Panathenaic shape:

Furtw. 36).

Cat. (Jahn) p. 12: Beazley, no. 12, fig. 2; *VA.* p. 36, fig. 20 (A).

A. Silen. B. The same.

23. MUNICH 2312 (Jahn 54). Amphora (Panathenaic shape).
 From Vulci: h. 0.545.
Cat. (Jahn) p. 13: Micali, *Mon. Ined.* p. 274, pl. 44,3:
 F.R. iii, pp. 77-80, pl. 134, 1 (Hauser): Roscher, iii, 2037:
 Beazley, no. 3: Knautz, p. 20, no. 15.
A. Perseus. *B.* Medusa.
24. MUNICH 2313 (Jahn 9). Amphora (Panathenaic shape).
Cat. (Jahn), p. 5: Beazley, no. 6, pl. viii, 2: Klein, *LI.* p.
 124: *CIG.* 7879: drawing in Berlin *Apparatus*, 16.6: Ger-
 hard, *Rapp. Volc.* 816: *AZ.* 1852, p. 247*; *ibid.* 1855,
 p. 111*: Wernicke, p. 82.
A. Diskobolos. Σ OKPATEΣ KAVOΣ (r.).
B. Youth.
25. MUNICH 2406 (Jahn 421). Stamnos. From Vulci: h. 0.34.
 F.R. ii, pp. 234-236, fig. 81 (*B*), pl. 106, 2: Gerhard, *Aus.*
Vas. 201 = Reinach, ii, p. 101, 1-2: Furtwängler, *Aegina*,
 i, p. 344: Beazley, no. 15: Hackl, p. 37, 359: Overbeck,
HG. p. 452, no. 104: Robert, *Scen. d. Ilias*, p. 8, fig. 8 (*A*):
 Luckenbach, p. 515, no. 1.
A. Athena between two warriors in combat.
B. Two warriors, one arming, and an old man.
 Graffito on foot .
26. NAPLES 81543 (H 3129). Nolan amphora. From Nola: h.
 0.33.
Cat. p. 476: *Mus. Vivenzio*, no. 6: Beazley, *VA.* p. 38:
 Rega-Patroni, *Vas. Vivenzio*, p. 2, pl. vii (*A*).
A. Menelaos pursuing Helen.
B. Youth with wreath.
27. NAPLES Inv. 1361 (H 3137). Nolan amphora. From Nola:
 h. 0.23.
Cat. p. 479: Beazley, no. 30.
A. Young warrior. *B.* Woman running.
28. NAPLES Inv. 1328 (H 3192). Nolan amphora: h. 0.31.
Cat. p. 492: Beazley, no. 34: Merimée, *Rev. Arch.* n.s.
 ii, pp. 210 ff.
A. Athlete with akontion. *B.* Youth.

29. NAPLES 86094 (RC 163). Amphora (Panathenaic shape).
From Cumae: h. 0.42.
Cat. p. 862: Beazley, no. 8: Gabrici, *Mon. Ant. Linc.* xxii (1912), p. 516, pl. 82.
A. Eros flying with lyre turning his head to
B. Youth with stick.
30. NEW HAVEN, YALE UNIVERSITY 133. Neck amphora (triple handles): h. 0.33.
Beazley, *VA.* p. 38.
A. Athena. B. Hermes.
31. NEW YORK 07.286.69. Nolan amphora. From Sta. Maria d. Capua: h. 0.323.
Beazley, *VA.* p. 37, fig. 21 (A).
A. Fat silen with wine-skin and horn.
B. Same with horn.
32. NEW YORK 10.210.19. Kalpis. From Civita Castellana: h. 0.365.
Beazley, no. 25 *bis*, fig. 7, pl. 9: *Bull. Metropolitan Museum*, 1911, p. 34, fig. 14 (attr. to Onesimos).
Shoulder only. Combat, Greek and Amazon.
33. OXFORD 1912.1165. Formerly in Warren Coll., Lewes. Stamnos. Only about half of the vase is preserved.
Beazley, no. 20, pl. 17: idem, *Burlington Mag.* 1916, p. 137, pl. i, C.
Continuous frieze. Maenads with the limbs of Pentheus.
34. PALERMO 1503. Stamnos. Formerly in Blacas Coll. From Chiusi: h. 0.34.
Mus. Chius. pls. 46-47: Beazley, no. 17: *CIG.* 7400: Inghirami, *Vasi Fitt.* i, pls. 77-78, pp. 118-120: Hartwig, p. 578 (attr. to Laches Master): Graef, *Jhb.* 1886, p. 204, no. 104: Overbeck, *HG.* pl. viii, 6: Klein, *LI.* p. 126, 3. Wernicke, p. 49: Gerhard, *Bull. d. Inst.* 1831, p. 143: De Witte, *Ann. d. Inst.* 1832, p. 123: Panofka, *Eigennam.* p. 38.
A. Visit to Chiron. ΝΙΚΟΣ ΤΡΑΤΟΣ ΚΑΛΟΣ ΠΕΡΕΥΣ ΘΕΤΙΣ ΚΙΡΟΣ.
B. Nereus and Nereids.

- 35 a. PALERMO 9. Lekythos.
Beazley, no. 28.
Bearded komast.
- 35 b. PALERMO 2569. Lekythos: h. 0.215.
Beazley, no. 29.
Young warrior.
36. PALERMO. Lekythos.
Beazley, *VA.* p. 38.
Nike flying frontal.
37. PARIS, CAB. D. MÉD. 386. Amphora (fragments).
Cat. p. 280, fig. 57: Hauser, *F.R.* iii, p. 79 (attr. to Berlin Amph. P.): Beazley, *VA.* p. 37 (same attribution).
A. Woman with oinochoë and phiale (Iris?).
38. PARIS, LOUVRE G 56. Stamnos. From Etruria: h. 0.37.
Cat. iii, p. 919: *Album* ii, p. 148, pl. 95 (A): Beazley, no. 16. Drawing in the *Apparat* of the German Institute, Rome, *Mappe* 24, 4.
A. Athena mounting chariot.
B. Warriors arming.
39. LOUVRE G 166. Volute krater: h. 0.81, d. 0.45.
Cat. iii, p. 1016 (compares vase with the Arezzo krater of Euphronios): Gaspar, *Mon. Piot*, ix, p. 39, fig. 10 (attr. to Smikros): Beazley, *VA.* p. 40: idem, *BSA.* 18, p. 226, note 1.
The foot is modern. Decoration on neck only in two rows.
Upper. A. Herakles and Amazons.
B. Nereids fleeing to Nereus and Doris.
Lower. A. Four kneeling silens (entirely modern).
B. Two youths and two teachers.
40. LOUVRE G 174. Bell krater: h. 0.325, d. 0.34.
Cat. iii, p. 1017 ('digne d'un élève d'Euphronios'): Beazley, no. 23.
A. Herakles resting on a mattress served by a
B. Silen, oinochoë in r., kantharos in l. Side B very much restored.

41. LOUVRE G 175. Bell krater: h. 0.33, d. 0.39.
Cat. iii, p. 1017: *Ann. d. Inst.* 1876, pl. C = Reinach, i, p. 335: Beazley, no. 24, fig. 6.
 A. Zeus pursuing
 B. Ganymede who holds a hoop in his r., a cock in his l.
42. LOUVRE G 185. Stamnos: h. 0.365, d. 0.18.
Cat. iii, p. 1018: *Mon. d. Inst.* vi-vii, pl. 67 = Reinach, i, p. 159: *Ann. d. Inst.* 1862, p. 121: Beazley, no. 19: Jacobsthal, *Gött. Vas.* p. 51.
 A. Dionysos on a goat between two silens.
 B. Hermes on a ram between two silens. On wine-skin KAVOΣ.
43. LOUVRE G 186. Stamnos: h. 0.345, d. 0.19.
Cat. iii, p. 1019: Fröhner, *Cat. Coll. Barre*, pl. v (A): Beazley, no. 18.
 A. Achilles brought to Chiron.
44. LOUVRE G 201. Nolan amphora: h. 0.30, d. 0.13.
Cat. iii, p. 1024 (not described): Beazley, no. 31.
 A. Dionysos lying down, and silen.
 B. Silen before a bell krater.
45. LOUVRE G 204. Nolan amphora. From Etruria: h. 0.32.
Cat. iii, p. 1025: Dubois, *Descr. Cab. Pourtalès*, p. 27: Jahn, *Ann. d. Inst.* 1869, p. 181: Overbeck, *KM.* i, p. 365, no. 18: Müller-Wieseler⁴, pl. ii, 9: Max. Mayer, *Giganten u. Titanen*, pp. 302 ff.: Beazley, *VA.* p. 38.
 A. Zeus hurling thunderbolt.
 B. Giant as hoplite.
 Graffito on foot X.
46. LOUVRE G 214.¹
47. PETROGRAD 628 (St. 1588). Kalpis. From Vulci: h. 0.37.
Cat. ii, p. 214 (W. p. 109): Beazley, *Burlington Magazine*, 1916, p. 137, pl. i A, ii D-F.
 On shoulder, Polyxena at fountain on which a raven is perched and behind which Achilles lies in wait.

¹ This attribution, contained in Beazley's original *VA.* MS, has since been discarded by him. The vase had not previously been ascribed to any artist.

48. PETROGRAD 697 (St. 1628). Nolan amphora: h. 0.35.
Cat. ii, p. 236 (W. p. 90): Beazley, *VA.* p. 38.
A. Athena running. *B.* Woman running.
- 48 bis. PETROGRAD 612 (St. 1638). Neck amphora (twisted handles): h. 0.55.
Cat. ii, p. 242 (W. p. 88): Stephani, *CR.* 1875, pp. 111, 66 with fig. (A) = Reinach i, p. 60. 2: Beazley, *VA.* p. 40.
A. Citharode. *B.* Man.
49. ROME, MUS. BARRACCO 231. Nolan amphora: h. 0.325.
 Beazley, *VA.* p. 38.
A. Nike flying with kithara.
B. Citharode.
50. ROME, VATICAN 488 (83). Amphora (Panathenaic shape).
Mus. Greg. ii, 58, 1 (ii, 62): Helbig-Reisch, *Führer*, i, p. 308: Beazley, no. 4, pl. 8, 1 (A).
A. Diskobolos. *B.* Man.
51. VATICAN 497 (97). Hydria. From Vulci: h. 0.52.
Mus. Greg. ii, 15, 1; (ii, 21): Micali, *Storia*, pl. 94: *Mon. d. Inst.* i, pl. 46 = Reinach, i, p. 79, 4: Helbig-Reisch, *Führer*, i, p. 311: Baumeister, i, p. 102, fig. 108: Beazley, no. 25: *El. Cér.* ii, pl. 6: Overbeck, *KM.* (Apollon), p. 360, pl. 20, 12: Gerhard, *Akad. Abh.* pl. 5, 3: Flasch, *Polychromie auf Vasenb.* p. 21: Fölzer, p. 116, no. 189: Roscher, i, pp. 2806, 2839: Saglio, i, p. 315, fig. 370: Duruy, *Hist.* i. p. 725.
 Picture extends over the body and shoulder. Apollo on a winged tripod with dolphins. Below, a band of marine objects, fishes, polyps, etc.
52. VATICAN. Amphora (Panathenaic shape): h. 0.48.
Mus. Greg. ii, 58, 2 (ii, 62): Beazley, no. 2.
A. Hermes. *B.* Athena.
53. SYRACUSE. Kalyx krater.
 Beazley, *VA.* p. 40.
A. Dionysos and silen.
B. Maenad.

54. VIENNA, HOFMUSEUM. Nolan amphora.
 Beazley, no. 33.
 A. Young warrior.
 B. Youth with spear.
55. WÜRZBURG 319. Amphora (Panathenaic shape): h. 0.52.
Cat. iii, p. 72: Overbeck, *KM.* (Apollon), p. 401, 8, pl. 24, 6: F.R. iii, pp. 77-80, pl. 134, 2 (Hauser): Beazley, no. 7: *Per. and Chip.* x, pp. 632-633, figs. 351 (A), 352 (B).
 A. Apollo. B. Herakles.
56. ? Formerly in Panckoucke Coll., Boulogne. Nolan amphora.
El. Cér. iv, pl. 49 (A): Beazley, no. 35.
 A. Eros. B. Youth.
57. ? Formerly in Castellani Coll., Rome. Pelike.
 Beazley, no. 14. Drawing in the *Apparat* of the German Archaeological Institute, Rome, 1867, no. 22.
 A. Rape of the tripod. Herakles, Athena, and Apollo.
 B. Boy between youth and man.
58. ? Formerly in Depoletti Coll., Rome. Bell krater.
 Beazley, no. 24 *bis*. Drawing in *Apparat* of Berlin Museum, xxii, 83, 2.
 A. Ganymede. B. Youth.
59. ? Once in Guarducci Coll., Florence. Kalpis.
 Beazley, no. 25 *ter*: Inghirami, *Vasi Fitt.* i, pl. 63: Luce, *AJA.* 1916, p. 468, I, A.
 Shoulder only. Herakles and Nemean lion.

SCHOOL PIECES

- 60 a-d. ATHENS. Kalyx krater (fragments). From Acropolis.
 Beazley, *VA.* p. 40.
 a, Hermes with kerykeion; b, woman with torch; c, young god; d, B 9 (fragment of plate) male foot.
61. ATHENS. Kalpis (fragment).
 Beazley, *JHS.* 1911, p. 280, note 10; *VA.* p. 40.
 Phallos growing from a man's nose and another from his forehead.


62. BERLIN 2186. Stamnos. From Chiusi: h. 0.037.
Cat. p. 508 ('style of Hermonax'): Stark, *Ann. d. Inst.* 1860, p. 325, pl. LM = Reinach, i, p. 305: Roscher, i, p. 809 (A): Beazley, *VA.* p. 40.
 A. Boreas (double-faced) pursuing Oreithya.
 B. Nymphs.
63. BERLIN 2339. Neck amphora. From Vulci: h. 0.605.
 Beazley, no. 13 b.
 A. Youthful citharode.
 B. Man.
64. BOSTON 91.226. Stamnos: h. 0.295.
Ann. Rep. Mus. F. A. 1891, p. 11: Beazley, *VA.* p. 39 ('same hand as Louvre G 371').
 Continuous frieze: Dionysos, maenads, and silens.
65. BOSTON 91.227 A. Stamnos (fragmentary).
Cat. p. 151 (no. 419): Hauser, *Jhb.* 1914, p. 30, fig. 3: Beazley, *VA.* p. 39.
 The vase presents an interesting confusion of two types, the deaths of Orpheus and Aegisthus.
 Continuous frieze: death of Aegisthus.
- 65 *bis.* COMPIÈGNE. Lekythos.
 Beazley, *VA.* p. 40, note.
 Woman running with torch.
66. DRESDEN 289. Nolan amphora.
 Beazley, no. 35 g.
 A. Triptolemos in winged car.
 B. Persephone or Demeter.
67. FRANKFURT, STÄDTISCHES HIST. MUS. Nolan amphora.
 Execution careless.
 Beazley, no. 35 b.
 A. Old komast.
 B. Young komast with lyre.
68. KARLSRUHE 203. Nolan amphora. From Nola: h. 0.335.
Cat. p. 47: Beazley, no. 35 f.: Gerhard, *Arch. Anz.* 1851, p. 34, no. 13.
 A. Zeus and Athena.
 B. Nike flying.


69. LEYDEN 23.33. Formerly in Canino Coll. Neck amphora (twisted handles): h. 0.60.
Cat. p. 106: Beazley, no. 13 c: *El. Cér.* i, pl. 76 A: Roscher, iii, p. 330.
A. Athena.
B. Nike.
70. LONDON, BRIT. MUS. E 267 (794). Formerly Canino Coll. 1671. Neck amphora (twisted handles). From Vulci: h. 0.571.
Cat. iii, p. 200 (probably by same hand as E 266: v. no. 16): *Archaeologia*, xxxi, p. 259, pl. iv: Beazley, no. 13 e.
A. Bearded komast playing lyre, with dog.
B. Youth carrying pointed amphora.
71. BRIT. MUS. E 268 (795). Formerly Canino Coll. 7. Neck amphora (twisted handles). From Nola: h. 0.597.
Cat. iii, p. 201: *El. Cér.* i, p. 249, pl. 76: Beazley, no. 13 a.
A. Hermes.
B. Athena.
72. BRIT. MUS. E 269 (883). Formerly Durand Coll. 224. Neck amphora (twisted handles). From Nola: h. 0.562.
Cat. iii, p. 201 (attr. to Douris): Beazley, no. 13 k.
A. Young warrior.
B. Woman in front of altar.
- 72 *bis*. BRIT. MUS. E 287 (871). Panathenaic amphora. Formerly Durand Coll. 223. From Nola: h. 0.343.
Cat. iii, p. 211: Beazley, *VA.* p. 40.
A. Nike pouring libation.
B. Youth.
 Graffito on base III::: ⚡|IIIX.
73. BRIT. MUS. E 310. Nolan amphora. Formerly Dennis Coll. 1863. From Gela: h. 0.342.
Cat. iii, p. 221: Beazley, no. 35 k.
A. Young warrior pursuing woman.
B. Old man.

74. BRIT. MUS. E 444 (783). Formerly Durand Coll. 17. Stannos. From Vulci: h. 0.324.
Cat. iii, p. 272: Beazley, *VA.* p. 40: Roscher, iii, p. 325: Knapp, *Nike*, pp. 43 ff.
 Continuous frieze: scene in Olympos. Zeus, Hera? Apollo, Nike, Hebe, Hermes, Hestia, Dionysos.
 Graffito on base Ξ .
75. BRIT. MUS. E 513. Oinochoë (Furtw. 205). Formerly Herz Coll. 1859 (*Cat.* no. 819): h. 0.384.
Cat. iii, p. 311: *El. Cér.* i, pl. 93: Beazley, no. 35 n: Roscher, iii, p. 329, fig. 6.
 Nike flying frontal.
- 75 *bis*. BRIT. MUS. E 514 (855). Formerly Durand Coll. 6. Oinochoë. From Vulci: h. 0.384.
Cat. iii, p. 312: *El. Cér.* ii, p. 31, pl. 12: Overbeck, *KM.* (Apollon), p. 322, no. 3: Beazley, *VA.* p. 40.
 Apollo and Artemis.
 Graffito on base $\neg L$.
- 75 *ter*. BRIT. MUS. E 574 (751). Lekythos. Formerly Durand Coll. 218. From Sicily: h. 0.395.
Cat. iii, p. 325: Beazley, *VA.* p. 40: Walters, i, pl. 36, 2.
 Nike at altar.
 Graffito on base N \mathfrak{B} .
76. MUNICH 2319 (Jahn 3). Neck amphora (twisted handles).
 Beazley, no. 13 d.
 A. Young citharode.
 B. Youth.
77. MUNICH 2453 (Jahn 789). Oinochoë (belly type).
 Beazley, no. 35 m.
 Youths and dog.
78. NAPLES 81490 (H 3087). Nolan amphora. From Ruvo: h. 0.30.
Cat. p. 464: Beazley, no. 35 c.
 A. Youthful citharode.
 B. Man.

79. NAPLES H 3150 (1359). Nolan amphora. From Nola: h. 0.33.
Cat. p. 482: Beazley, no. 35 d.
A. Young warrior.
B. Old man.
- 79 *bis.* OXFORD 274. Neck amphora (twisted handles). From Gela: h. 0.37.
Cat. p. 24, pl. 11: Beazley, *VA.* p. 40.
A. Nike flying with lyre.
B. Citharode.
80. OXFORD 275. Nolan amphora. Formerly Castellani Coll. 52: h. 0.36.
Cat. p. 24: P. Gardner, *JHS.* 1893, p. 137: Beazley, *VA.* p. 38.
A. Eos.
B. Old man (Tithonos?).
 Graffito on base E.
81. OXFORD 291. Kalyx krater: h. 0.38.
Cat. p. 27: Beazley, no. 21 a.
A. Nike flying with tripod and phiale (face restored).
B. Youth (face restored).¹
82. OXFORD, BISCOE COLL. Nolan amphora.
 Beazley, no. 35 a.
A. Herakles and Centaur.
B. Centaur.
- 82 *bis.* PALERMO. Kalpis.
 Beazley, *VA.* p. 40.
 Poseidon running.
83. PARIS, CAB. D. MÉD. 439. Hydria: h. 0.514.
Cat. p. 331: Milliet-Giraudon, ii, 75: Beazley, no. 25 a.
 Main picture: Zeus pursuing a woman (Aethra?) and Semele. On shoulder: Charioteer in quadriga.
- 83 *bis.* PARIS, CAB. D. MÉD. 441. Kalpis: h. 0.38.
Cat. p. 332, fig. 73: Beazley, *VA.* p. 40.
 Apollo and Artemis.

¹ So Beazley; *Catalogue* mentions only the face of Nike.

84. PARIS, LOUVRE G 192. Formerly Durand Coll. 264. Stannos. From Capua: h. 0.51, d. 0.20.
Cat. iii, p. 1020: *Mon. d. Inst.* xi, pl. 42, 2, 2 a = Reinach, i, p. 229, 3-4: Lenormant, *Gaz. Arch.* 1875, pls. 14-15, p. 63: Roscher, i, p. 2222: *Ann. d. Inst.* 1882, p. 299: Beazley, no. 20 a: Hackl, p. 25, no. 118 a.
 A. Youthful Herakles strangling the serpents. Athena, Iphikles, Alkmena, and Amphitryon.
 B. Zeus, Hermes, and Iris.
 Graffito .
85. LOUVRE G 198. Neck amphora (twisted handles): h. 0.565. Neck and handle restored.
Cat. iii, p. 1023: Beazley, no. 13 g.
 A. Nike.
 B. Youth.
86. LOUVRE G 199. Neck amphora (twisted handles): h. 0.48. Neck, foot, and handle restored.
Cat. iii, p. 1023: Beazley, no. 13 f.
 A. Nike flying, frontal head.
 B. Only toes of a foot and fragment of a pattern preserved.
87. LOUVRE G 218. Neck amphora (triple handles). From Italy: h. 0.33.
Cat. iii, mentioned but not described: Beazley, no. 35 k.
 A. Youthful komast with lyre.
 B. Bearded komast.
88. LOUVRE G 219. Formerly in Durand Coll. Neck amphora: h. 0.325.
 Not cited in *Catalogue*. Beazley, no. 35 l.
 A. Youth with phiale.
 B. Youth in himation.
89. LOUVRE G 371. Stannos. Formerly in Campana Coll.
Cat. Campana, ser. iv, 56: *Cat.* iii, p. 1093 (by same hand possibly and certainly same style as G 370): Strube, *Bilderkreis v. Eleusis suppl.* pl. i, f: Overbeck, *KM.* (Demeter), p. 542, no. 45, pl. 15, no. 20: Beazley, *VA.* p. 39.
 Continuous frieze: Triptolemos and Eleusinian divinities.

90. PETROGRAD 635 (St. 1528). Column krater: h. 0.40.
Cat. ii, p. 196 (W. p. 86): *CR.* 1873, pp. 22 (A), 187 = Reinach, i, p. 57, no. 5: Klein, *LI.* p. 124: Beazley, no. 24 b: Hackl, p. 41, 432: Wernicke, p. 82.
 A. Nike flying, a prochous in her r. and three phialai in her l.
 <OKPATE> KAV[O<].
 B. Youth.
 Graffito .
91. PHILADELPHIA. Stamnos. From Orvieto: h. 0.365, d. 0.214.
 Hall, *Mus. Journ. Penn. Univ.* 1913, p. 157, fig. 135 (A): Beazley, *VA.* p. 39 ('school piece but by a different hand').
 A. Athletes and trainer.
 B. Same.
92. ROME, CASTELLANI COLL. Column krater. Surface damaged but the drawing is good enough to be by the master.
 Beazley, no. 24 a: Drawing in the *Apparat* of the German Arch. Institute in Rome, *Mappe* 17, 39.
 A. Nike flying.
 B. Youth.
93. ROME, VATICAN 490 (85). Neck amphora (twisted handles).
Mus. Greg. ii, 59, 3 (ii, 63): Helbig-Reisch, *Führer*, i, p. 308: Beazley, no. 13 h.
 A. Young warrior.
 B. Old man, kylix in r. sceptre in l. (Beazley erroneously calls this figure female).
94. ROME, VATICAN. Stamnos: h. 0.34.
Mus. Greg. ii, pl. 21, 1 (24, 1): Beazley, *VA.* p. 40: Roscher, iii, p. 324.
 A. Man on couch with phiale, Nike and woman.
 B. Two men and two women.
95. SYRACUSE. Lekythos. From Gela: h. 0.37.
 Orsi, *Mon. Ant. Linc.* 17 (1907), p. 329, pl. 19: Beazley,¹ no. 29 a.
 Triptolemos in winged chariot.

¹ According to Beazley, the vase is almost good enough for the master's hand.

- 95 *bis.* SYRACUSE. Lekythos. From Gela: h. o.41.
Orsi, *Mon. Ant. Linc.* 1907, p. 367, pl. 15, 2: Beazley, *VA.*
p. 40.
Poseidon with trident. On shoulder, Pegasos.
- 95 *ter.* TARANTO. Lekanis.
Beazley, *VA.* p. 40.
Poseidon and Amymone.
96. VIENNA, OESTERR. MUS. 334. Pelike: h. o.38.
Cat. p. 50, pl. vi (A): Brunn, *Bull. d. Inst.* 1865, p. 216:
Beazley, no. 14 a.
A. Triptolemos in winged car.
B. Demeter with torch in each hand: so described in *Catalogue*; Beazley calls the figure Persephone.
- 96 *bis.* WINCHESTER. Kalyx krater (fragment).
Beazley, *VA.* p. 40.
A. Head of Nike.
97. ? Formerly in Bassegio's possession. Stamnos.
Gerhard, *Aus. Vas.* pl. 156 = Reinach, ii, p. 80, 4-6:
Ducati, *Röm. Mitt.* 1906, p. 114 (attr. to Hermonax):
Beazley, *VA.* p. 39.
Continuous frieze: Orpheus and maenads.
98. ? Formerly in Castellani Coll., Rome. Nolan amphora.
Beazley, no. 35 e. Drawing in the *Apparat* of the German
Institute in Rome, *Mappe* 17, 40.
A. Akontist.
B. Same.
99. ? Formerly in Rollin Coll., Paris. Amphora (Panathenaic
shape).
El. Cér. ii, pl. 16: Baumeister, iii, p. 1540, fig. 1604
(detail of A): Beazley, no. 12 a.
A. Man playing kithara.
B. Man.

OTHER ATTRIBUTIONS

Douris, 43: Frau Meisterin, 1.

SUBJECTS

Myth., 5, 6, 7, 8, 10, 11, 13, 17,
19, 29, 30, 36, 41, 45, 48, 49,
51, 52, 56, 58, 60 a, 62, 66,
68, 69, 71, 72 *bis*, 74, 75,
75 *bis*, 75 *ter*, 79 *bis*, 80, 81,
82 *bis*, 83, 83 *bis*, 85, 86, 89,
90, 92, 95, 95 *bis*, 95 *ter*, 96,
96 *bis*.

Heroic, 12, 18, 23, 25, 32, 34,
38, 39, 43, 55, 57, 59, 82, 84.

Epic, 26, 47, 65.

Bacchic, 1, 2, 3, 9, 14, 22, 31,
33, 40, 42, 44, 53, 64, 97.

Military, 4, 8, 15, 27, 35 b, 54,
72, 73, 79, 93.

Athletic, 21, 24, 28, 50, 91,
98.

Genre, 01, 14 *bis*, 19, 20, 37,
48 *bis*, 61, 63, 65 *bis*, 76, 77,
78, 88, 94, 99.

Komastic, 16, 35 a, 67, 70, 87.

SHAPES

Nolan, 4, 11, 13, 17,
20, 26-28, 31, 44,
45, 48, 49, 54, 56,
66-68, 73, 78, 79,
80, 82, 98.

Amphora { Neck, 1, 6, 16, 30, 37,
48 *bis*, 63, 69, 70-
72, 76, 79 *bis*, 85-
88, 93.

Panathenaic shape,
01, 5, 12, 15, 21,
22, 23, 24, 29, 50,
52, 55, 72 *bis*, 99.

Pelike, 57, 96.

Stamnos, 2, 8, 9, 25, 33, 34, 38,
42, 43, 62, 64, 65, 74, 84, 89,
91, 94, 97.

Hydria { b.f. form, 19, 51, 83.
Kalpis, 3, 32, 47, 59,
61, 82 *bis*, 83 *bis*.

Krater { Bell, 10, 40, 41, 58.
Kalyx, 53, 60 a-c, 81,
96 *bis*.

Column, 90, 92.
Volute, 18, 39.

Lekythos, 7, 14, 14 *bis*, 35, 36,
65 *bis*, 75 *ter*, 95, 95 *bis*.

Plate, 60 d.

Oinochoë, 75, 75 *bis*, 77.

Lekanis, 95 *ter*.

THE PAINTER OF THE BERLIN NIKE HYDRIA (2381)

Beazley, *VA*. pp. 150-152.

The third of the group of artists who belong to the first period of the Free Style is called by Beazley the Berlin Nike Hydria Painter. He was probably a pupil of the Niobid Painter but his work is rather finer in character.

1. BERLIN 2381. Kalpis. From Nola: h. 0.395.

Cat. p. 653: Gerhard, *Ant. Bildw.* p. 295, pl. 49: *Prodrömus*, p. 295: *El. Cér.* iii, p. 155, 107, pl. 39: Stephani, *CR.* 1873, p. 188, 7: Roscher, iii, p. 330: Studniczka, *Jahrb.* 1911, p. 160, fig. 70: Winter, *JAV.* p. 67, 12: Beazley, no. 9.

Nike between two seated women.

2. BOSTON 00.347. Volute krater: h. 0.517.

Ann. Rep. Mus. F. A. 1900, p. 47, no. 16: Beazley, no. 1, fig. 90 (detail of A).

A. Apollo, Artemis, and Leto.

B. Three women at an altar.

3. LONDON, BRIT. MUS. E 275 (old no. 800). Formerly Canino Coll. 2002. Neck amphora (twisted handles). From Vulci: h. 0.467.

Cat. iii, p. 205: Miss Abrahams, *Greek Dress*, p. 46: Knapp, *Nike in d. Vasenmalerei*, pp. 17, 55: Beazley, no. 6, fig. 91.

A. Young warrior and Nike.

B. Nike and woman.

4. PETROGRAD 766 (St. 1271). Formerly in Campana Coll. Kalyx krater: h. 0.51.

Cat. ii, p. 103 (W. p. 91): *CR.* 1874, p. 174, pls. 5-6 = Reinach, i, pp. 44, 3; 45, 1-2: Beazley, no. 2: Winter, *JAV.* p. 68, xiv, 6.

A. Warrior's departure.

B. Youth's departure.

5. PETROGRAD, STROGANOFF COLL. Neck amphora (twisted handles).
Cat. (W.) p. 91: *CR.* 1874, p. 203, pl. 7 = Reinach, i, p. 45¹: Beazley, no. 5.
A. Two youths.
B. Woman and youths.
6. ROME, VATICAN H.R. 494 (91). Neck amphora (twisted handles). From Vulci: h. o.46.
 Helbig-Reisch, *Führer*, i, p. 309: *Mus. Greg.* ii, 60, 1 (64, 1): Winter, *JAV.* p. 59, c, 6: Gerhard, *TG.* pl. J, 1-2: Flasch, *Ann. d. Inst.* 1871, p. 126: Heydemann, *AZ.* 1868, p. 3: Harrison, *JHS.* 1888, pp. 143 ff.: idem, *Prolegomena*, p. 464, fig. 144 (*A*): Furtwängler, 50 *Berl. Winck. Progr.* 1890, p. 159: Beazley, no. 7: Roscher, iii, p. 1184, 8 (*A*).
A. The death of Orpheus.
B. Thracian and woman.
7. ROME, VATICAN. Amphora. From Vulci: h. o.48.
Mus. Greg. ii, 56, 2 (60, 2): Beazley, no. 3: Winter, *JAV.* p. 58, B, 6.
A. Warrior's departure.
B. Youth's departure.
8. ? Formerly in Jekyll Coll. Amphora.
 Beazley, no. 4.
A. Youth's departure.
B. The same.
9. ? Formerly in Politi Coll., Girgenti. Neck amphora.
 R. Rochette, *Mon. inéd.* pl. 57 A: Beazley, no. 8.
A. Aethra and her sons.
B. ?

SUBJECTS

Myth., 1, 2, 3, 6, 9.
 Military, 4, 7, 8.
 Genre, 5.

SHAPES

Amphora, Neck, 3, 5-9.
 Hydria, Kalpis, 1.
 Krater { Kalyx, 4.
 { Volute, 2.

¹ In Reinach the vase has been confused with another vase in the Stroganoff collection in the style of Douris.

THE PAINTER OF THE BOLOGNA AEGISTHUS

Beazley, *AJA*. 1916, p. 147, note 1.

Beazley, in his Kleophrades article, mentioned a number of vases which were probably from the hand of the painter of the Berlin amphora. In a subsequent article he has detached these and assigned them to a contemporary painter of the ripe archaic style who painted the Bologna column krater with the death of Aegisthus.

1. BOLOGNA 230 VF. Column krater. From Certosa: h. 0.53.
Cat. VF. p. 90: Zannoni, *Scavi della Certosa*, pl. 79, 1-3:
F.R. ii, p. 78, fig. 42 (*A*): Hauser, *Jhb.* 1914, p. 32, fig. 5
(*A*).
A. Death of Aegisthus.
B. Komos.
2. FLORENCE 3994. Stamnos: h. 0.37.
A. Nike flying to altar between two boys.
B. Woman.
3. LONDON, BRIT. MUS. E 197. Kalpis. From Cameiros,
Tomb F, 1¹: h. 0.274.
Cat. iii, p. 165.
Youth pursuing woman.
4. BRIT. MUS. E 375 (old no. 725). Pelike. Formerly Canino
Coll. and Durand 199: h. 0.419.
Cat. iii, p. 243 ('style of Douris'): *El. Cér.* i, pl. 50,
p. 152: Saglio v, p. 536, fig. 7162 (detail of *A*).
A. Zeus pursuing woman. KAVOΣ.
B. Woman and youth.
Graffito on one handle ANNΔIII III.
5. MUNICH 2449 (Jahn 262). Oinochoë.
Cat. (Jahn) p. 76.
Man and boy with leg of meat.

¹ The same tomb contained three other vases also in the British Museum: B 352, B 355, and E 26.

6. NAPLES. Neck amphora (convex handles).
 A. Two youths, one with stick. B. Youth.
7. PARIS, LOUVRE G 164. Kalyx krater. Formerly in Campana Coll.: h. 0.505, d. 0.51.
Cat. iii, p. 1014: *Mon. d. Inst.* 1856, pl. xi = Reinach, i, p. 245: Preller, *Ann. d. Inst.* 1856, p. 44, 3: Overbeck, *KM.* (Apollon), p. 63, 388, pl. 23, 6: Dum. and Chap. i, p. 325, note 6: F.R. i, p. 277: Springer-Michaelis, *Handb.* p. 168, fig. 312 (A).
 A. Apollo, Tityos, and Ge. ΑΓΩΩΝ ΚΑΥΟΣ.
 B. Woman and man.
8. ROME, VATICAN. Stamnos. From Vulci: h. 0.34.
Mus. Greg. ii, 19, 1 (24, 1).
 A. Nike running to resting man.
 B. Man and woman.
9. VIENNA, HOFMUSEUM 619. Kalyx krater: h. 0.325, d. 0.30.
 Hoernes, *AZ.* 1877, p. 133, pl. xiv, 1 = Reinach, i, p. 420: Sacken u. Kenner, p. 327 (238).
 A. Man giving meat to boy. B. Youth.
 Senseless inscriptions.
10. VIENNA, UNIVERSITY COLL. Column krater: h. 0.24.
 Patsch, *Arch. Anz.* 1891, p. 179, no. 2.
 A. Man and nude hetaira.
 B. Komast.
11. ? Formerly in a Munich collection. Pelike.
Kunstbesitz eines bekannten Norddeutschen Sammlers, 4 *Abt. Helbing*, 22 Feb. 1910, pl. 121, no. 816.
 A. Three women, one seated.
 B. Woman and two youths.

SUBJECTS	SHAPES
Myth., 2, 3 ?, 4, 7, 8.	Amphora, Neck, 6.
Epic, 1.	Pelike, 4, 11.
Genre, 5, 6, 9, 11.	Stamnos, 2, 8.
Komastic, 1, 10.	Hydria, Kalpis, 3.
	Krater { Column, 1.
	{ Kalyx, 7, 9, 10.
	Oinochoë, 5.

THE PAINTER OF THE BOLOGNA BOREAS

Beazley, *VA.* p. 133.

A nameless, uninteresting artist of the late archaic period is identified by Beazley and called after the column krater in Bologna.

1. BOLOGNA 204 VF. Column krater: h. 0.475, d. 0.30.
Cat. VF. p. 79, fig. 49: Beazley, no. 9.
A. Eos and Kephalos.
B. Youths and women.
2. BOLOGNA 206 VF. Column krater: h. 0.47, d. 0.29.
Cat. VF. p. 81: *Mus. Ital.* ii, p. 5, no. 16, pl. i, 2 = Reinach, i, p. 521: Beazley, no. 11.
A. Woman and old man at herm.
B. Woman and two youths.
3. BOLOGNA 273. Volute krater: h. 0.65, d. 0.39.
Cat. VF. pp. 115, 116, fig. 69 (*A*): Beazley, no. 1.
A and *B.* Boreas and Oreithyia.
4. BOLOGNA 274 VF. Volute krater: h. 0.58, d. 0.365.
Cat. VF. p. 117, fig. 70: Beazley, no. 2.
A and *B.* Warriors arming.
5. GIRGENTI, COLL. BARON GIUDICE. Column krater: h. 0.45, d. 0.35.
Beazley, no. 8.
Frieze of b.f. animals on rim (five on each side).
A. Two young riders.
B. Four youths.
6. LECCE 4. Column krater.
Beazley, no. 5.
A. Nike, men, and youths.
B. Youths.
7. LONDON, BRIT. MUS. E 282 (old no. 810). Amphora (Panathenaic shape, triple handles). Formerly Canino Coll. 1002. From Vulci: h. 0.483.

Cat. iii, p. 209: *Mus. étr.* 1002: Gerhard, *Rapp. Volc.* p. 153, no. 399: Overbeck, *HG.* p. 404, no. 26: P. Gardner, *JHS.* 1888, pp. 11 ff., pl. 3: Heydemann, *Jhb.* 1889, p. 260: Brunn, *Troisch. Misc.* i, p. 74: Beazley, no. 12.

A. Warrior (Hector?).

B. Woman and child (Andromache and Astyanax?).

8. BRIT. MUS. E 475. Column krater. From Gela: h. 0.455, d. 0.382.

Cat. iii, p. 293: Beazley, no. 4.

A. Komos.

B. Three youths.

- 8 bis.¹ NEW YORK GR. 1244. Column krater: h. 0.545, d. 0.343. Beazley, no. 3.

A. Zeus in pursuit of a woman (Aegina?). A1A.

B. Three women and a man.

9. RICHMOND, COLL. SIR F. COOK. Column krater. Beazley, no. 7.

A. Riders.

B. Youths.

10. ROME, VILLA GIULIA 3574. Column krater. From Civita Castellana: h. 0.45.

Beazley, no. 10.

A. Silens and maenad.

B. Silen with wine-skin.

11. SYRACUSE 2408. Column krater. From Chileri: h. 0.44. Franz Müller, *Die antike Odysee-Illustrationen*, p. 93: Beazley, no. 6: Petersen, *Röm. Mitt.* 1892, p. 181.

A. Penelope and her suitors.

B. Two youths and a man.

¹ Through an oversight 8 bis was originally wrongly numbered as Boston Phiale 27.

SUBJECTS

Myth., 1, 3, 6, 8 *bis*.

Epic, 7, 11.

Bacchic, 10.

Military, 4, 9.

Genre, 2, 5.

Komastic, 8.

SHAPES

Amphora, Panathenaic shape, 7.

Krater { Column, 1, 2, 5, 6, 8-11.
Volute, 3, 4.

THE PAINTER OF THE BOSTON PHIALE

Beazley, *VA.* pp. 167-170.

The painter of the charming phiale in Boston has been named by Beazley after the vase, and called a pupil though hardly an imitator of the Achilles master. He thus belongs to the latter part of the early Fine Style.

1. BERLIN 2342. Nolan amphora. From Nola: h. 0.335.
Cat. p. 634: Körte, *AZ.* 1876, p. 189, pl. 14 (A) = Reinach i, p. 418: Panofka, *Ann. d. Inst.* 1847, p. 213: R. Rochette, *Mon. inéd.* p. 361: Jahn, *AZ.* 1865, p. 19; Scholl, *AZ.* 1865, p. 48, 6: Heydemann, *Bull. d. Inst.* 1869, p. 147, 7: Beazley, no. 9: Winter, *JAV.* p. 57, x, 2.
 A. Circe turning one of Odysseus' companions into a pig.
 B. Youth.
2. BERLIN 2358. Pelike. From Nola: h. 0.19.
Cat. p. 641: Beazley, no. 23.
 A. Youth pursuing woman.
 B. Woman running.
3. BERLIN 2385.¹
4. BERLIN 2416. Oinochoë. From Corneto: h. 0.245.
Cat. p. 672: Klein, *Ann. d. Inst.* 1876, p. 141, pl. M = Reinach, i, p. 337, 1, 2: Beazley, no. 38.
 Woman and boy: kottabos.
5. BOSTON 97.371. Phiale: d. 0.248.
Ann. Rep. Mus. F. A. 1897, p. 27, no. 14: Beazley, no. 1, fig. 103.
 A. Visit to ladies with dancing: on boss Nike with cake and jug.
6. BOSTON 98.883. Pelike: h. 0.241.
Ann. Rep. Mus. F. A. 1898, p. 73, no. 50: Beazley, no. 21, fig. 104.
 A. Actors dressing as women. B. Man.

¹ This attribution, contained in Beazley's original *VA.* MS, has since been discarded by him. The vase had never previously been assigned to any artist.

7. BOSTON 01.16. Nolan amphora: h. 0.332.
 Beazley, no. 6.
 A. Woman with oinochoë and king with phiale at altar.
 B. Woman.
8. BRUNSWICK, MAINE, BOWDOIN COLL. Lekythos. From Gela:
 h. 0.378.
 Beazley, no. 33, fig. 105.
 Girl dancing and woman.
9. COMPIÈGNE 968. Nolan amphora.
 Beazley, no. 12.
 A. Silen and maenad.
 B. Woman.
10. GOLUCHOW, CZARTORYSKI COLL.¹ Stamnos: h. 0.41.
 De Witte, *Hôtel Lambert*, p. 42, pls. 11-12: Frickenhaus,
 Lenaeenvas. pp. 13, 39, no. 28: Heydemann, *Dionysos*
 Geburt, p. 85: Riezler, *Weissgr. Att. Lek.* p. 57, fig. 37 (*A*):
 Beazley, no. 42.
 A. The baby Dionysos and his nurses.
 B. Maenads.
11. HAMBURG. Nolan amphora.
 Hartwig, *Oesterr. Jhresheft.* 1902, p. 169, fig. 44 (*A*):
 Beazley, no. 17.
 A. Two hoplitodromoi (*A* on shields).
 B. Same.
12. LONDON, BRIT. MUS. E 185: Kalpis. Formerly in Castellani
 Coll.: h. 0.391.
 Cat. iii, p. 161: Beazley, no. 43.
 Dancing lesson: two girls, instructress, and ephebos.
 ΚΑΛΗ ΚΑΛΗ ΚΑΛΟΞ.
13. BRIT. MUS. E 276. Formerly Castellani Coll. 1873. Neck
 amphora (twisted handles). From Capua: h. 0.56.
 Cat. iii, p. 205: Beazley, no. 20.
 A. Youth's departure.
 B. Bearded man and two women.

¹ I have been unable to discover whether the Czartoryski collection is entirely in Cracow or whether part of it is in Castle Goluchow in Silesia. The vase is here placed by Beazley.

14. BRIT. MUS. E 277 (old no. 874). Formerly Durand Coll.
673. Neck amphora (twisted handles). From Nola:
h. o.379.
Cat. iii, p. 206: Genick, *Griech. Keram.* pl. 4 a (foot
false): Beazley, no. 19.
A. Two warriors running.
B. Old man.
15. BRIT. MUS. E 334. Formerly Temple Coll. Nolan amphora.
From Nola: h. o.324.
Cat. iii, p. 230: Beazley, no. 4.
A. Europa on the bull.
B. Companion of Europa.
16. BRIT. MUS. E 338 (old no. 862). Formerly in Hamilton
Coll. Nolan amphora: h. o.337.
Cat. iii, p. 231: Beazley, no. 13.
A. Silen and mule.
B. Youth.
17. BRIT. MUS. E 384. Formerly in Blacas Coll. Pelike. From
Nola: h. o.255.
Cat. iii, p. 248: Beazley, no. 22.
A. Two maenads.
B. Silen.
18. BRIT. MUS. E 464. Kalyx krater. Formerly in Blacas
Coll.: h. o.248, d. o.251.
Cat. iii, p. 284: Beazley, no. 39.
A. Eros and Aphrodite.
B. Woman.
19. BRIT. MUS. E 595. Lekythos. From Gela: h. o.325.
Cat. iii, p. 329: Gerhard, *Akad. Abh.* ii, p. 455, no. e³:
Strube, *Bilderkr. v. Eleusis*, no. e³: Gerhard, *Arch. Anz.*
1864, p. 163, no. 6: Beazley, no. 28.
Triptolemos in car, and Demeter.
20. BRIT. MUS. E 596. Lekythos. From Sicily. Formerly
Dennis Coll. 1867: h. o.344.
Cat. iii, p. 330: Beazley, no. 36.
Young warrior arming and woman.

21. BRIT. MUS. E 597. Lekythos. From Gela. Formerly
Dennis Coll. 1863: h. 0.344.
Cat. iii, p. 330 (probably from same hand as E 596):
Beazley, no. 26.
Youth pursuing woman.
22. LONDON, VICTORIA and ALBERT MUS. 738.1864. Nolan
amphora: h. 0.343.
Beazley, no. 16.
A. Youth pursuing woman.
B. Woman running.
23. MUNICH (Jahn 383). Nolan amphora. The vase is a replica
of Louvre G 436.
Cat. (Jahn), p. 126: Panofka, *Ann. d. Inst.* 1829, p. 266:
Beazley, no. 3.
A. Death of Orpheus.
B. Youth.
24. MUNICH, GLYPTOTHEK. Lekythos.
Beazley, no. 29.
Demeter and Triptolemos.
25. NEW HAVEN, YALE UNIV. 134. Nolan amphora: h. 0.33.
Beazley, no. 14.
A. Youth pursuing woman.
B. Woman.
26. NEW YORK 08.258.23. Lekythos: h. 0.365.
Bull. Metr. Mus. iv, p. 104, fig. 6: Beazley, no. 35.
Youth with helmet and spear, and woman.
27. v. Bologna Boreas Painter, 8 *bis*.
28. OXFORD 276. Nolan amphora. From Nola: h. 0.34.
Cat. p. 24: Beazley, no. 7: Hackl, p. 52, 585.
A. Woman and youth.
B. Woman.
Graffito on base ΚΑΔΙ.
29. PALERMO 39. Lekythos: h. 0.352.
Beazley, no. 30.
Europa.

30. PALERMO. Lekythos.
Beazley, no. 31.
Woman with wreath and woman with box.
31. PALERMO 33. Lekythos: h. 0.322.
Beazley, no. 32.
Two women, one holding an alabastron.
32. PALERMO 2564. Lekythos: h. 0.45.
F.R. ii, p. 30, pl. 66, 1 (the upper border in the Reichhold drawing is wrong): Beazley, no. 37.
Youth fastening his corselet and woman with helmet and shield.
33. PALERMO 2266. Stamnos: h. 0.40.
Tischbein, v, pl. vi = Reinach, ii, p. 335 (where the location of the vase is unknown): Beazley, no. 41.
A. Three maenads.
B. Same.
34. PARIS, CAB. D. MÉD. 375. Nolan amphora: h. 0.335.
Cat. pp. 274, 275, fig. 55 (A), pl. 12 (B): Beazley, no. 11.
A. Silen and maenad.
B. Silen.
35. PARIS, LOUVRE G 422. Bell krater: h. 0.34, d. 0.34.
Cat. iii, p. 1104: Beazley, no. 40.
A. Maenad and young silen.
B. Maenad and silen.
36. PARIS, LOUVRE G 436. Nolan amphora. From Nola: h. 0.33.
Cat. iii, p. 1109: *Mon. d. Inst.* i, pl. 5, 2 = Reinach, i, p. 63, 4 (A): *Ann. d. Inst.* 1829, p. 265 (Panofka): Beazley, no. 2: Hackl, p. 56, 612.
A. Death of Orpheus (the Thracian woman is tattooed).
B. Youth.
Graffito ΓΚΑΓΟΙ.
37. PETROGRAD 714 (St. 1634). Nolan amphora: h. 0.32.
Cat. ii, p. 239: Beazley, no. 18.
A. Youth's departure and old man with stick.
B. Woman running with phiale.

38. PETROGRAD 717 (St. 1632). Nolan amphora: h. 0.33.
Cat. ii, p. 238: Beazley, no. 10: Hartwig, *Oesterr. Jahresheft*. 1902, p. 170.
A. Amazon riding.
B. Youth.
39. SYRACUSE 20537. Nolan amphora. From Gela: h. 0.34.
 Orsi, *Mon. Ant. Linc.* xvii (1907), p. 421, pl. 31, 2 (*A*):
 Beazley, no. 15.
A. Youth pursuing woman.
B. Woman running.
40. SYRACUSE 14564. Lekythos. From Gela: h. 0.33.
 Beazley, no. 27.
 Hermes pursuing woman.
41. ? Formerly in Suippe, Bourgeois-Thierry Coll. Nolan amphora. The vase is a replica of Brit. Mus. E 334.
El. Cér. i, pl. 28: Beazley, no. 5.
A. Europa.
B. Woman running.
42. ? Formerly in Paris market (Canessa). Nolan amphora:
 h. 0.32.
Sale Cat. Canessa Coll., 11-14 mai 1903, p. 33 (*A*), pl. i, 19 (*A*): *Sale Cat. Coll. M.E.*, 2-4 juin 1904, no. 251, pl. 8:
Le Musée, iii, p. 110 (*A*): Beazley, no. 8.
A. Seated woman and youth.
B. Woman.
43. ? Formerly in Lambros Coll. Lekythos.
Sale Cat. Lambros-Dattari, no. 56, pl. 7: Beazley, no. 24.
 Youth pursuing woman.
44. ? Formerly in Lambros Coll. Lekythos.
Sale Cat. Lambros-Dattari, no. 57, pl. 9: Beazley, no. 25.
45. ? Formerly in Paris market (Sambon Coll.). Lekythos.
Sale Cat. Coll. Jules Sambon, 1-8 mai 1911, no. 11, pl. i:
 Beazley, no. 34.
 Girl dancing, and woman.

SUBJECTS

Myth., 15, 18, 19, 23, 24, 29,
36, 38, 40, 41.

Epic, 1.

Bacchic, 9, 10, 16, 17, 33-35.

Military, 11, 13, 14, 20, 26, 32,
37.

Genre, 2, 4, 5, 6, 7, 8, 12, 21,
22, 25, 28, 30, 31, 39, 42, 43,
45.

? 44.

SHAPES

Amphora { Nolan, 1, 7, 9, 11, 15,
16, 22, 23, 25, 28,
34, 36-39, 41, 42.
Neck, 13, 14.

Pelike, 2, 6, 17.

Stamnos, 10, 33.

Hydria, Kalpis, 12.

Krater { Bell, 35.
Kalyx, 18.

Lekythos, 8, 19-21, 24, 26, 29-
32, 40, 43-45.

Oinochoë, 4.

Phiale, 5.

THE PAINTER OF THE BOSTON TITHONOS AMPHORA

Beazley, *VA.* pp. 69-70.

One of the unknown minor artists of the late archaic period has been given this name by Beazley. He was a contemporary of the Dutuit oinochoë painter and somewhat resembles that artist in point of style.

1. BERLIN 2328. Nolan amphora: h. 0.305.
Cat. p. 627: Beazley, no. 3.
A. Youth with lyre.
B. Youth.
2. BOSTON 00.340. Lekythos: h. 0.35.
Ann. Rep. Mus. F. A. 1900, p. 41, no. 10 ('drawing suggests that of Douris'): Beazley, no. 8, fig. 42.
 Woman with mirror arranging her hair.
3. BOSTON 03.816. Nolan amphora: h. 0.304.
Ann. Rep. Mus. F. A. 1903, p. 65, no. 11: Beazley, no. 1.
A. Eos and Tithonos.
B. Youth running with lyre.
4. FLORENCE 4011. Nolan amphora: h. 0.31.
 Beazley, no. 5.
A. Dionysos with thyrsos and kantharos.
B. Maenad.
5. LONDON, BRIT. MUS. E 296 (old no. 859). Formerly Durand Coll. 47. Nolan amphora. From Nola: h. 0.318.
Cat. iii, p. 215: *CIG.* 7810: R. Rochette, *Mon. inéd.* p. 233, pl. 44, fig. 1: *El. Cér.* iv, p. 179, pl. 48: Panofka, *Eigenn.* p. 54, pls. 2, 7: idem, *Ann. d. Inst.* 1830, p. 139: Klein, *LI.* p. 149: Wernicke, p. 63: Kretschmer, p. 194: Beazley, no. 7: Saglio, i, p. 1601, fig. 2164.
A. Eros with hoop and dove. ΔΙΟΚΥΕΕΣ ΚΑΥΟΣ (retr.).
B. Youth. ΚΑΥΟΣ.

6. NAPLES 81516 (H 3182). Nolan amphora. From Ruvo:
h. 0.31.
Cat. p. 490: Beazley, no. 6.
A. Akontist.
B. Trainer.
7. PARIS, LOUVRE G 205. Nolan amphora. Formerly in Bas-
segio's possession: h. 0.315.
Not mentioned in *Cat.*: *El. Cér.* iii, pl. 23, p. 61 ff.:
Beazley, no. 2.
A. Poseidon and Amphitrite.
B. Woman.
8. PARIS, LOUVRE G 213. Nolan amphora: h. 0.31.
Cat. iii, p. 1025: Beazley, no. 4.
A. Antilochos.
B. Nestor. ΝΕΣΤΟΡ ΚΑΛΩΣ.
9. SYRACUSE 21197. Lekythos. From Gela: h. 0.335.
Orsi, *Mon. Ant. Linc.* xvii (1907), p. 456, pl. 33: Beazley,
no. 9.
Soldier arranging greaves. Senseless inscription.
10. TERRANOVA, COLL. CAV. CES. NOVARRA. Lekythos.
Benndorf, *GSV.* pl. 47, 2: Beazley, no. 10: Roscher, iii, p.
329.
Nike flying with thurible and phiale.

SUBJECTS

Myth., 3, 5, 7, 10.
Epic, 8.
Bacchic, 4.
Military, 9.
Genre, 1, 2.
Athletic, 6.

SHAPES

Amphora, Nolan, 1, 3-8.
Lekythos, 2, 9, 10.

THE PAINTER OF THE BOWDOIN EYE KYLIX

Beazley, *VA*. pp. 12-13.

This artist is a contemporary of Oltos, identified by Beazley.

1. ALTENBURG 234. Kylix.
Beazley, no. 6.
I. Youth stripping shield.
2. BRUNSWICK, MAINE, BOWDOIN COLLEGE. Eye kylix. From
Caere: h. 0.134.
Beazley, no. 2.
I. Youthful hoplitodromos.
A. Between eyes, youth with halteres. ΚΑΛΟΞ.
B. Same.
3. FRANKFURT, STÄDT. HIST. INST. Kylix. Formerly in Bour-
guignon Coll., Naples. From S. Maria d. Capua.
Hartwig, p. 201, pl. 19, 1 (attr. to Douris): Hauser, *Jhb.*
1895, p. 164, note 10: Beazley, no. 7.
I. Komast with horn. The inscription with the καλός
name Chairestratos has been proved to be modern.
4. THE HAGUE, COLL. LUNSINGH-SCHEULEER 385. Eye kylix.
From Thebes: h. 0.095, d. 0.185.
Cat. Coll. LS. p. 188, no. 385: Beazley, no. 1.
I. b.f. Athlete with akontia and pick.
A. r.f. Between eyes, athlete with halteres.
B. Same.
5. PARIS, LOUVRE G 70. Eye kylix: h. 0.14, d. 0.34.
Cat. iii, p. 923: *Album*, ii, p. 150, pls. 96-97: Beazley,
no. 5.
The figures on the exterior are between palmettes instead
of eyes.
I. Youth with club. ΗΟΓΑ·ΣΟ.
A. Youth with trumpet. ·ΟΥΟ·.
B. Komast straddling wine-skin and drinking. ΚΑΥΟΣ.

6. ROME, COLL. AUG. CASTELLANI. Eye kylix. From Caere.
 Beazley, no. 3. Figures on exterior between palmettes.
I. Komast with oinochoë and wine-skin.
A. Athlete with pick.
B. Athlete with halteres.
7. WÜRZBURG 432. Eye kylix: h. 0.13, d. 0.35.
Cat. iii, p. 109: Jüthner, *Ant. Turnger.* p. 42, fig. 37:
 Saglio, iii, p. 599, fig. 4116 (*A*): Gardiner, *Greek Ath.*
Sports, p. 340, fig. 91 (*A*): Beazley, no. 4.
I. Hoplitodromos.
A. Athlete with akontion.
B. Same. Figures on exterior between palmettes.

SUBJECTS	SHAPES
Military, 1, 2, 7.	Eye kylix, 2, 4-7.
Komastic, 3, 5, 6.	Kylix, 1, 3.
Athletic, 4, 6, 7.	


THE PAINTER OF THE BOWDOIN PYXIS¹

Beazley, *VA*. pp. 70-72.

Scattered through the various museums are numerous r.f. lekythoi on which the figure of Nike is represented in various poses. These have been grouped together by Beazley and attributed to a minor painter of the middle archaic period. The artist seems to have been a 'pot-boiler' of very mediocre ability. The 'white ground' attributions have not been included here.

1. ATHENS CC. 1375 (1194), 1941. Lekythos: h. 0.28.
Cat. (CC.), p. 450: Beazley, no. 39.
 Woman seated with mirror.
2. ATHENS CC. 1376 (1192), 1940. Lekythos: h. 0.30.
Cat. (CC.), p. 450: Beazley, no. 9.
 Nike flying with phiale to altar.
3. ATHENS CC. 1383, 1508, 942, C 582. Lekythos: h. 0.18.
Cat. (CC.), p. 452: Beazley, no. 10.
 Nike flying with phiale to altar.
4. ATHENS CC. 1391 (1648). Lekythos. From Eretria: h. 0.25.
Cat. (CC.), p. 453: *Deltion*, 1889, p. 115, no. 2: Beazley,
 no. 42.
 Woman standing with wool-basket.
5. ATHENS CC. 1394, 1272, 852, C 595. Lekythos: h. 0.28.
Cat. (CC.), p. 454: Benndorf, *GSV*. pl. 36, 8, p. 69: Beazley,
 no. 1.
 Artemis shooting. On altar IV1.
6. ATHENS CC. 1395, 994, 1273, C 607. Lekythos. From Attica:
 h. 0.24.
Cat. (CC.), p. 454: Beazley, no. 48: cf. Gerhard, *Aus. Vas.*
 pl. 172.
 Flute player.

¹ Beazley had originally termed the artist the Nike Lekythos Painter, but in order to avoid confusion with the Painter of the Berlin Nike Lekythos he changed the name to the Painter of the Bowdoin Box.

7. ATHENS CC. 1401, 1748. Lekythos. From Ceramikos: h. o.25.
Cat. (CC.), p. 456: *Deltion*, 1893, p. 13, no. 44: Beazley, no. 20.
 Nike standing with phiale at altar.
8. ATHENS CC. 1402, 1621. Lekythos. From Velanideza: h. o.27.
Cat. (CC.), p. 456: *Deltion*, 1890, p. 6, no. 3: Beazley, no. 11.
 Nike flying with phiale to altar.
9. ATHENS CC. 1406, 2797 (1348). Lekythos. From Tanagra:
 h. o.175.
Cat. (CC.), p. 457: Weisshäupl, *Ephem. Arch.* 1893, p. 18, no. 8: Beazley, no. 45.
 Sphinx.
10. ATHENS CC. 1417, 1343, 2309. Lekythos. From Tanagra:
 h. o.27.
Cat. (CC.), p. 459: Beazley, no. 40.
 Woman standing at wool-basket.
11. ATHENS CC. 1425, 1313, 3490. Lekythos. From Eretria:
 h. o.24.
Cat. (CC.), p. 461: Beazley, no. 4.
 Artemis ? running with torches to altar.
12. BERLIN 2478. Lekythos. From Nola: h. o.165.
Cat. p. 694: Hackl, p. 30, no. 196: Beazley, no. 70.
 Woman seated at wool-basket.
 Graffito on base .
13. BERLIN (Inv. 3339). Lekythos.
 Riezler, *Weissgr. Att. Lek.* p. 53, fig. 30: Beazley, no. 33.
 Woman with hydria at fountain.
14. BOLOGNA VF 354. Squat oinochoë: h. o.11.
Cat. VF. p. 175, fig. 106: Beazley, no. 67.
 Youth running with torch.
15. BOLOGNA VF 358. Lekythos: h. o.195.
Cat. VF. p. 175: Beazley, no. 55.
 Young trainer.

16. BONN. Lekythos.
 Beazley, no. 31.
 Head of Athena.
17. BRUNSWICK, BOWDOIN COLLEGE. Lekythos. From Gela:
 h. o.182.
 Beazley, no. 58.
 Lion and tree.
18. BRUNSWICK, BOWDOIN COLLEGE. Pyxis: h. o.045.
 Beazley, no. 71.
 Archer kneeling.
- 19-21. CANTERBURY. Lekythos.
 Beazley (nos. 2, 21, and 37) mentions three lekythoi in
 Canterbury as follows.
19. no. 2. 4150. Artemis running with torches to altar.
 From Athens: h. o.255.
20. no. 21. 4152. Nike standing with phiale at altar.
 From Athens: h. o.179 (neck missing).
21. no. 37. 4149. Woman standing with mirror. From
 Nola: h. o.249.
- 22 a. GIRGENTI, COLL. BARON GIUDICE 3. Lekythos: h. o.245.
 Beazley, no. 14.
 Nike running with torches to altar.
- 22 b. GIRGENTI, COLL. BARON GIUDICE 1. Lekythos: h. o.345.
 Woman seated with mirror.
- 22 c-d. GIRGENTI, COLL. BARON GIUDICE. Lekythos.
 Beazley (nos. 25, 29) mentions two lekythoi in this col-
 lection.
- c. no. 29. Nike with hydria at fountain.
- d. no. 25. Nike standing with torches at altar.
23. LECCE. Lekythos.
 Beazley, no. 27
 Nike standing at altar.
24. LIVERPOOL, INST. OF ARCHAEOLOGY. Lekythos: h. o.24.
 Beazley, no. 49.
 Youth seated playing flutes.

25. LONDON, BRIT. MUS. E 517 (886). Oinochoë. From Nola.
Formerly Durand Coll. 225.
Cat. iii, p. 312: Beazley, no. 66.
Nike at burning altar. Imitation inscriptions.
26. BRIT. MUS. E 520 (895). Oinochoë. From Nola. Formerly
Durand Coll. 636: h. 0.203.
Cat. iii, p. 313: Beazley, no. 64.
Woman playing flutes.
27. BRIT. MUS. E 521 (896). Oinochoë. From Nola. Formerly
Durand Coll. 636: h. 0.191. Companion-piece to E 520.
Cat. iii, p. 313: Beazley, no. 65.
Woman playing flutes.
28. BRIT. MUS. E 582. Lekythos. From Gela. Formerly in
Dennis Coll.: h. 0.286.
Cat. iii, p. 327: Beazley, no. 15.
Nike running with torches to altar.
29. BRIT. MUS. E 584 (747). Lekythos. From Sicily. Formerly
Durand Coll. 215: h. 0.29.
Cat. iii, p. 327: Beazley, no. 12.
Nike flying with phiale to altar.
30. BRIT. MUS. E 585 (761). Formerly in Hamilton Coll.
Lekythos. From Nola: h. 0.197.
Cat. iii, p. 328: d'Hancarville, ii, pl. 72: *El. Cér.* iii,
p. 248, pl. 79: Duruy, *Hist.* ii, p. 528: Inghirami, *Vas.*
Fitt. iii, pl. 236: Gerhard, *Akad. Abhand.* pl. 63, fig. 5:
Christie, *Disquisition*, p. 97, pl. 16: Beazley, no. 57: cf.
Baumeister, p. 673, suppl. pl. fig. 3.
Herm and altar. Imitation inscription.
31. BRIT. MUS. E 587 (782). Lekythos: h. 0.191.
Cat. iii, p. 328: Beazley, no. 61.
Pegasos. Imitation inscription.
32. BRIT. MUS. E 588. Lekythos. Neck and handle are missing
and the foot does not belong to this vase.
Cat. iii, p. 328: Beazley, no. 62.
Owl.

33. BRIT. MUS. E 589 (762). Lekythos. From Magna Graecia.
Formerly Durand Coll. 697: h. 0.201.
Cat. iii, p. 328: Beazley, no. 56.
Youth on horseback. Imitation inscription.
34. BRIT. MUS. 1906.12.155. Lekythos. From Rhodes?: h. 0.175.
Arch. Anz. 1907, p. 386, xxii, 5: Beazley, no. 54.
Youth at laver.
35. LONDON, COLL. MR. HENRY OPPENHEIMER. Kalpis.
Beazley, no. 72.
Woman seated.
36. NEW HAVEN, YALE UNIV. 144. Lekythos. From Laurion:
h. 0.18.
Beazley, no. 46.
Sphinx.
37. NEW YORK 06.1021.90. Lekythos: h. 0.187.
Sambon, *Coll. Canessa*, p. 63, no. 228, pl. 17: Beazley,
no. 43.
Woman seated with Eros.
38. OXFORD 564. Lekythos.
Beazley, no. 59.
Pegasos.
39. OXFORD 1914.8. Lekythos.
Beazley, no. 41.
Woman standing at wool-basket.
- 40-42. PALERMO. Lekythos.
Beazley (nos. 5, 16, 47) mentions three lekythoi in Palermo.
No. 5. Nike flying with two phialai to altar: h. 0.34.
No. 16. Nike flying to altar: h. 0.30.
No. 47 (Palermo 807). Eros flying with phiale: h. 0.245.
43. PARIS, LOUVRE G 577. Formerly in Durand Coll. Oinochoë
(form, Berl. *Cat.* vi, 205): h. 0.20.
Beazley, no. 63.
Youth with akontia.
44. PETROGRAD 672. Lekythos.
Cat. (W.) p. 87: Beazley, no. 13.
Nike running with torches to altar.

45. PETROGRAD 673. Lekythos.
Cat. (W.) p. 87: Beazley, no. 3.
 Artemis running with torches to altar.
46. PETROGRAD 674 (St. 1533). Lekythos. Formerly in Campana Coll.: h. o.24.
Cat. (Stephani), ii, p. 199; (W.) p. 87: Stephani, *CR.* 1873, p. 187 = Reinach, i, p. 57, 4: Beazley, no. 18.
 Nike making libation with phiale at altar.
47. SYRACUSE 19866. Lekythos. From Gela: h. o.305.
 Beazley, no. 26.
 Nike standing with oinochoë and flower at altar.
48. SYRACUSE 19867. Lekythos. From Gela: h. o.29.
Mon. Ant. Linc. 1907, p. 477, fig. 339: Beazley, no. 22.
 Nike standing with phiale at altar.
49. SYRACUSE 20100. Squat lekythos. From Gela: h. o.13.
Mon. Ant. Linc. 1907, p. 515, fig. 361 (middle): Beazley, no. 68.
 Artemis shooting.
50. SYRACUSE 22822. Lekythos. From Camarina: h. o.24.
Mon. Ant. Linc. 1904, p. 824, fig. 40: Beazley, no. 44.
 Woman seated with lyre.
51. SYRACUSE 21854. Lekythos. From Gela: h. o.25.
Mon. Ant. Linc. 1907, p. 361, fig. 265: Beazley, no. 50.
 Komast playing flutes.
52. SYRACUSE 21856. Lekythos. From Gela: h. o.255.
Mon. Ant. Linc. 1907, pp. 361, 363, fig. 266: Beazley, no. 34.
 Woman with hydria at fountain.
53. SYRACUSE 22872. Lekythos. From Camarina: h. o.23.
Mon. Ant. Linc. 1904 (xiv), p. 843, fig. 55: Beazley, no. 52.
 Athlete with halteres.
54. SYRACUSE 2407. Lekythos (top broken).
 Beazley, no. 6.
 Nike flying with two phialai to altar.

55. SYRACUSE 21760. Lekythos (top broken). From Camarina.
Beazley, no. 60.
Pegasos.
- 56-59. SYRACUSE 21958. Lekythos.
Beazley mentions four lekythoi in Syracuse (nos. 19, 28, 51, 53).
56. no. 19. Nike standing with phiale at altar: h. 0.29.
57. no. 28. Nike running.
58. no. 51 (from Akrai). Bearded komast.
59. no. 53. Athlete with halteres (*Mon. Linc.* 1904, p. 843: h. m. 0.23, a duplicate of no. 53 (B. 52), and from same tomb).
60. VIENNA, Hofmuseum 649. Lekythos.
Beazley, no. 69.
Youth seated playing flutes.
61. ? Lekythos. Formerly in Paris market, Geladakis.
Sale Cat. MG., Paris, 19-20 mai 1904, no. 117, pl. 5:
Beazley, no. 9.
Nike flying with phiale to altar.

SUBJECTS

Myth., 2, 3, 5, 7, 8, 9, 11, 16, 19,
20, 22 a, c-d, 23, 25, 28, 29,
31, 36, 38, 40-42, 44, 45-49,
54-57, 61.
Animal, 17, 32.
Military, 18, 33.
Genre, 1, 4, 6, 10, 12, 13, 14, 15,
21, 22 b, 24, 26, 27, 34, 35,
37, 39, 50-52, 58, 60.
Athletic, 43, 53, 59.

SHAPES

Lekythos, 1-13, 15, 16, 17, 19-
24, 28-34, 36-42, 44-61.
Oinochoë, 25-27, 43.
Squat oinochoë, 14.
Kalpis, 35.
Pyxis, 18.

THE BRISEIS PAINTER

Hartwig, pp. 421-443.

Beazley, *VA.* pp. 109-111.

The Briseis Painter is practically identical with Hartwig's Bald-head Painter (*q.v.*).

1. BOSTON 01.8028. Neck amphora (ridged handles): h. 0.284.
Ann. Rep. Mus. F. A. 1901, p. 34, no. 20: Beazley, no. 2,
 fig. 69 (*A*): idem, *JHS.* 1914, p. 194, note 13.
A. Maenad and silen.
B. Silen with krotala.
2. BRYN MAWR. Kylix (fragment).
 Beazley, no. 8 (*I*): Swindler, *AJA.* 1916, p. 333, 14, pl. 13.
I. Old man seated and man.
A and *B.* Men.
3. CORNETO 2985. Obscene kylix: h. 0.084, d. 0.205.
 Beazley, no. 11.
I. Man and hetaira.
4. LEWES, WARREN COLL. Obscene kylix.
 Beazley, no. 10.
I. Man and hetaira.
5. LONDON, BRIT. MUS. E 75 (old no. 816). Formerly Canino
 Coll. 1436. Kylix. From Vulci: h. 0.125, d. 0.305.
Cat. iii, p. 100: Hartwig, p. 429, pls. 42, 2, 43 (attr. to
 Bald-head P.): Murray, *Des.* no. 52, p. 59 (*I*): Beazley,
 no. 9; *JHS.* 1914, p. 194, note 13: Saglio, iii, p. 1484,
 fig. 4766 (*A*): Farnell, *Cults* v, p. 45 (*A*).
I. Old man and youth.
A and *B.* Dionysos, maenads, and silens.
A. On wine-skin AVIO.
6. BRIT. MUS. E 76 (old no. 831). Kylix. Formerly Canino
 Coll. 1984. From Vulci: h. 0.119, d. 0.303.
Cat. iii, p. 102; Murray, *Des.* no. 53: Gerhard, *TG.* p. 27,
 pls. E, F: Overbeck, *HG.* p. 388, pl. 16,3 (*A*): *Rev. Arch.*

1898, ii, p. 158, fig. 4 (A): Hartwig, pp. 426 ff., pls. 41, 42, 1 (attr. to Bald-head P.): Panofka, *AZ.* 1848, p. 336: Brunn, *Ann. d. Inst.* 1858, p. 352: Heydemann, *Iliupers.* p. 27, note 7: Robert, *AZ.* 1881, p. 151: Per. and Chip. x, p. 793, fig. 420 (A): Robert, *Bild u. Lied*, p. 96: Beazley, no. 7 (attr. to Briseis P.): idem, *JHS.* 1914, p. 194, note 13.

I. Old man seated and man. AVIO<KIO<VI<I.

A. Briseis led away from the tent of Achilles. AVIO<V.

B. Briseis conducted to the tent of Agamemnon. AVIO-VIO<KI.

7. BRIT. MUS. E 319 (old no. 863). Formerly Durand Coll. 132. Neck amphora. From Nola: h. 0.132, d. 0.34.

Cat. iii, p. 225: Beazley, no. 3: *JHS.* 1914, p. 194, note 13.

A. Silen pursuing maenad. KAVE (retr.) KAVO>.

B. Silen running. KAVO>.

Graffito on base C N.

8. BRIT. MUS. E 769. Formerly in Burgon Coll. Pyxis. From Athens: h. 0.083, d. 0.09.

Cat. iii, p. 364: Beazley, no. 16.

Three women, one eating at a table.

9. BRIT. MUS. 96.6-21.1. Formerly in Canino Coll. Kylix. From Vulci: h. 0.088, d. 0.226.

Arch. Anz. 1897, p. 195, iv, no. 1: Beazley, no. 12.

I. Nude woman at laver.

10. LONDON, COLL. of MRS. HALL. Formerly in Castellani Coll. Neck amphora (ridged handles). From Nola: h. 0.33.

Hutton, *BCH.* 1899, pp. 158-164, figs. 1, 2 (attr. to painter of the Charmides and Timoxenos vases): *Burl. Cat.* 1904, pl. 89, G 11: Schmidt, *Der Knielauf* (*Münch. Stud. an A. Furtwängler*) p. 341, figs. 45 (A), 46 (B): Beazley, no. 1.

I. Zetes and judge.

A. Kalais. AVIO<KI.

11. LONDON, COLL. of CHARLES RICKETTS and CHARLES SHANNON. Nolan amphora (ridged handles): h. 0.285.

- Burlington Cat.* 1904, p. 103, pl. 92, no. 22: Beazley, no. 4, fig. 68: Beazley, *JHS.* 1914, p. 194, note 13.
A. Youth with hoop and stick pursued by bearded man.
B. Old man.
12. NAPLES 86063 (RC 138). Plate. From Cumae: d. 0.18.
Cat. p. 852: *Mon. Ant. Linc.* xxii (1912), p. 518, pl. 83, 1: Beazley, no. 15.
I. Woman seated with mirror.
13. PARIS, LOUVRE G 265. Kylix. From Vulci: h. 0.13, d. 0.285.
Cat. iii, p. 1031 (attr. to same painter as Brit. Mus. E 75): Beazley, no. 14: *JHS.* 1914, p. 194, note 13.
I. Paris and Helen. *Cat.* calls them Theseus and Aethra or Helen.
A and *B.* Exploits of Theseus (Sow, Skiron, Bull, and Sinis). Senseless inscriptions.
14. LOUVRE G 278. Kylix. From Etruria: h. 0.12, d. 0.26.
Cat. iii, p. 1035: De Longpérier, *Oeuvres*, ii, p. 285, pl. 6: Beazley, no. 13.
I. Man kissing boy.
A and *B.* Nikai and youths.
15. SYRACUSE 17250. Nolan amphora. From Gela: h. 0.305.
 Beazley, no. 6.
A. Nike and king at altar.
B. Woman.
16. SYRACUSE 19860. Nolan amphora: h. 0.245.
 Beazley, no. 5.
A. Man seated with spears.
B. Woman carrying couch.

SUBJECTS

Myth., 10, 11 ?, 14, 15.
 Heroic, 13.
 Epic, 6, 13.
 Bacchic, 1, 5, 7.
 Genre, 2, 3, 4, 8, 9, 12, 16.

SHAPES

Amphora { Nolan, 11, 15, 16.
 Neck, 1, 7, 10.
 Pyxis, 8.
 Kylix, 2, 3-6, 9, 13, 14.
 Plate, 12.

THE PAINTER OF THE BRUSSELS OINOCHOË

Beazley, *VA.* p. 133.

A nameless painter of the late archaic period is so called by Beazley from an oinochoë in Brussels.

1. ATHENS CC.1167 (1170). 663. Coll. 505. Loutrophoros.
From Pikrodaphne: h. 0.91.

Cat. (CC.), p. 363: *Mon. d. Inst.* viii, pl. 5, 2 = Reinach, i, p. 165: Conze, *Ann. d. Inst.* 1864, p. 191: Herzog, *AZ.* 1882, p. 135: Wolters, *Athen. Mitt.* 1891, p. 380, no. 15: *ibid.*, 1896, p. 368: Buschor, p. 182, fig. 132 (detail of A): *Per. and Chip.* x, p. 678, pl. 18: Beazley, *VA.* p. 133.

On neck: Four mourning women.

A. Prothesis of a corpse.

B. Funeral procession.

2. BRUSSELS A 719. Oinochoë.

Beazley, *VA.* p. 133.

Two komasts.

3. BRUSSELS A 720. Oinochoë.

Beazley, *VA.* p. 133.

Nike and man.

4. LONDON, BRIT. MUS. 1912.7-9.1. Oinochoë. From Cervetri:
h. 0.194.

Beazley, *VA.* p. 133: *Arch. Anz.* 1913, p. 465, no. 38.

Two Scythians, one riding a mule.

5. NEW YORK 07.286.70. Loutrophoros (fragment).

Beazley, *VA.* p. 133.

A. Two warriors.

B. Old man and warrior.

6. PARIS, LOUVRE G 243. Oinochoë. From Nola: h. 20.

Cat. iii, p. 1028: *Per. and Chip.* ix, pl. 16: Beazley, *VA.* p. 133.

Athlete and flute-player. ΗΘ ΓΑΙΣ ΚΑΥΟΣ (incised).

7. LOUVRE G 439. Oinochoë. From Nola: h. 0.20.

Cat. iii, p. 1109: Beazley, *VA.* p. 133.

Man with sword and spears (Odysseus ?) and woman with kotyle and flute (Circe ?).

8. ROME, ANTIQUARIUM. Oinochoë (fragment).

Beazley, *VA.* p. 133.

Head of maenad.

SUBJECTS

Myth., 3.

Epic, 7 ?

Bacchic, 8.

Military, 5.

Funereal, 1.

Komastic, 2.

Genre, 4.

Athletic, 6.

SHAPES

Oinochoë, 2-4, 6-8.

Loutrophoros, 1, 5.

BRYGOS

Urlichs, *Der Vasenmaler Brygos*.

Tonks, *Brygos*.

Ducati, *Brevi osservazioni sul ceramista attico Brigo*.

Robert, in Pauly-Wissowa *s.v.* Brygos.

Sauer, in Thiemes Lexikon *s.v.* Brygos.

Klein, pp. 175-184.

Dümmeler, *Bonn. Stud.* pp. 73 ff.

P. J. Meier, *Bull. d. Inst.* 1889, pp. 75 ff.

Hartwig, pp. 307-374.

Buschor, p. 172.

Perrot and Chipiez, x, pp. 554-576.

Nicole, *Corpus*, 70.

Beazley, *VA.* pp. 89-93.

It would be more correct to speak of the 'Brygos painter' since Brygos himself always signs with the *ἐποίησεν* formula and is thus the proprietor of an atelier. Eight vases are in existence bearing his signature; a ninth has completely disappeared and is known to us only by a brief description of Gerhard's, and a tenth signature exists on a handle from the Acropolis, in Boston (1*).

Of these eight, four (2*, 4*, 8* and 9*) are obviously by the same hand. Beazley suggests that a fragmentary kylix from the Acropolis which has half of a B on the stump of the handle may possibly belong to the Boston handle. Of the other vases the Frankfurt (3*) and Oxford (5*) kylixes, which are certainly not by the same painter as the first four, have been attributed with good reason by Beazley and Miss Herford to the Kleophrades Painter. The artist of the two others (6* and 7*) has not as yet been identified.

The signature is generally painted on the handle (in 4* and 6* on the foot) and the usual form is BRVΛOΞ ΕΓΟΙΕΞΕΝ. The following variations occur:

BRVΛOΞ ΕΓΟΙΕΞΕΝ 1*, 8*: BRVΛOΞ ΕΓΕΞΕΝ 5*.

There is no case of the use of a *καλός* name.

The number of vases which have been attributed to Brygos is very large. Beazley, however, would seem to be right in differentiating them and assigning a number of them to two painters who if not actually employed in the Brygos atelier were certainly contemporaries and possibly imitators — the painters of the Berlin Foundry kylix and the Paris Gigantomachy vase.

1*. BOSTON 95.57. Kylix (handle). From Acropolis.

Ann. Report Mus. Fine Arts, 1895, p. 21, no. 34.

Van Branteghem Sale Cat. no. 74.

Hartwig, p. 372, fig. 50.

Tonks, p. 105, no. 9.

Beazley, *VA.* p. 92.

Nicole, *Corpus*, no. 70, 10.

Signature painted on handle. BRVΛOΣ : EI OIEΣEN.

2*. FLORENCE 3921. Obscene kylix.

Amelung, *Führer*, p. 230.

Heydemann, iii, *Halle Winckelmanns Progr. (Pariser Antik.)* pp. 94, 43.

Klein, p. 182, no. 6.

Beazley, *VA.* p. 89 (Brygos Painter).

Hartwig, pp. 345 ff.

Ducati, p. 15, no. 4.

Milani, *Mus. Etr. Arch.* i, p. 151.

Tonks, p. 104, no. 6.

Nicole, *Corpus*, no. 70, 7.

Owing to its extreme obscenity the vase has never been published and no picture of it exists.

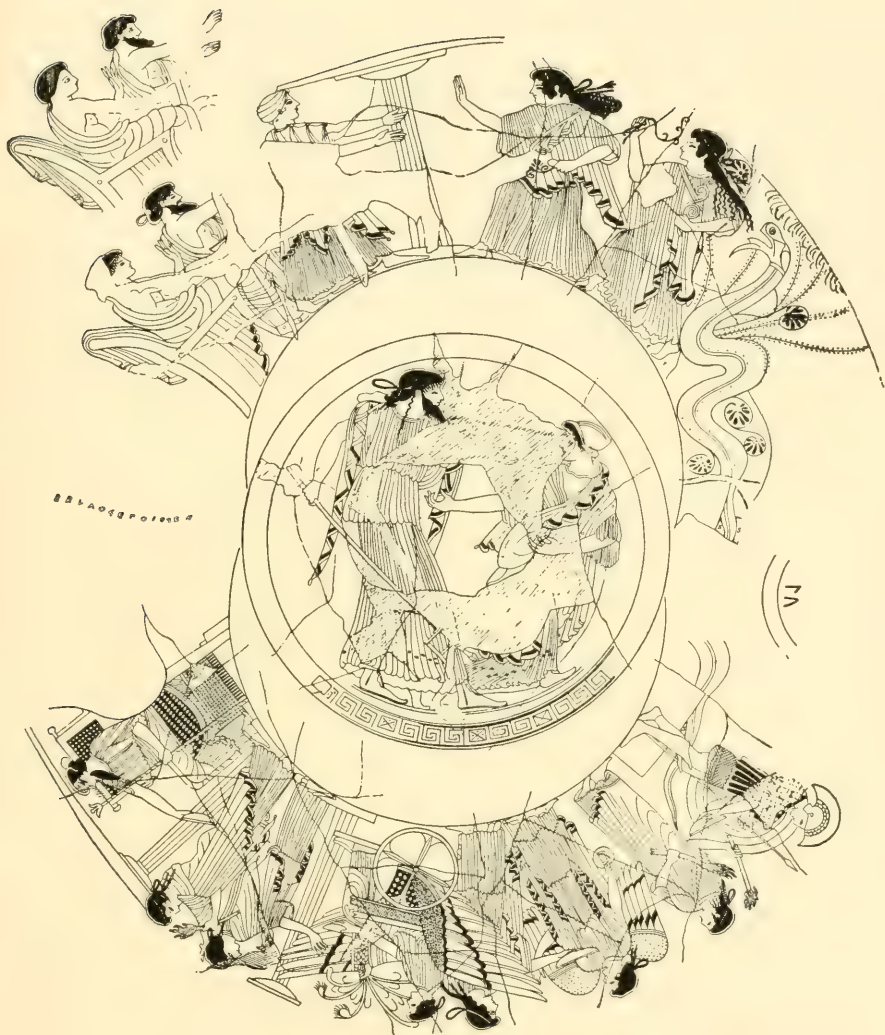
I. Bearded man and hetaira. No inscription.

A and B. Komos.

Signature painted on handle BRVΛOΣ ΕΓΟΙΕΞΕΝ.

- 3*. FRANKFURT, STÄDEL'SCHES INSTITUT. Kylix. From Vulci.
*Verzeichniss der öffentliche Kunstgegenstände des Städel-
schen Instit.* 1888, p. 55.
Gerhard, *TG.* i, p. 20, B.
Nicole, *Corpus*, no. 70, 1.
Ann. d. Inst. 1850, p. 109 ff., pl. G. = Reinach, i. p. 286.
Overbeck, *KM.* (Demeter), p. 343, p. 542, no. 44, pl. 16,
1 a-b.
Brunn, *KG.* ii, p. 663, no. 1.
Roscher, iii, p. 325.
WV. viii, pl. 2.
Robert, *Bild u. Lied*, p. 88.
Welcker, *Alt. Denk.* iii, p. 93 ff., pl. 12.
Klein, p. 178, 1.
Panofka, *AZ.* 1850, p. 187.
Ducati, *Brigo*, p. 39.
De Witte, *Mon. d. Inst.* 1856, p. 81.
Jahn, in Heydemann, *Iliupersis*, p. 12.
Tonks, p. 101, 1.
Urlichs, *Brygos*, p. 3.
Ermantiger, *Die Att. Autochthonsage bis auf Euripides.*
Strube, *Bilderkreis, Suppl.* p. 12 ff.
Herford, *JHS.* 1914, p. 112 (attrib. to the Kleophrades
Painter).
CIG. 8142 b.¹
I. Poseidon pursuing a woman (Aethra ?).
A. Departure of Triptolemos.
B. Serpent, two girls, man, woman, and youth.
Signature painted on handle BRVΛOΞ ΕΡΟΙΕΞΕΝ.

¹ The *CIG.* falsely gives the artist's name as Brylos.





Ε Γ Ο Ι Ε Ξ Ε Ν



4*. LONDON, BRIT. MUS. E 65. Formerly Castellani Coll. 1873.
Kylix (offset rim). From Capua: h. 0.124, d. 0.274.
The vase is intact.

Cat. iii, p. 87.

Nicole, *Corpus*, no. 70, 6.

Mon. d. Inst. ix, pl. 46 = Reinach, i, p. 193.

Saglio, iii, p. 1813, fig. 4950 (fig. of Iris).

WV. viii, pl. 6.

Harrison and MacColl, pls. 27, 28.

F.R. i, pp. 238-242, pl. 47. Interior on p. 239.

Murray, *Des.* no. 43 (*I*).

Baumeister, *Suppl.* fig. 7 (*A*).

Rayet and Collignon, p. 197, fig. 77.

Per. and Chip. x, pp. 563-564, figs. 322-324.

Helbig, *Bull. d. Inst.* 1872, pp. 39-41.

Beazley, *VA.* p. 189 (Brygos Painter).

Matz, *Ann. d. Inst.* 1872, pp. 294 ff.

Urlichs, *Brygos*, pp. 5 ff.

Pottier, *Douris*, fig. 15 (*A*).

Robert, *Bild u. Lied*, pp. 28, no. 1, note 29.

Petersen, *Arch. Epig. Mitt. aus Oesterr.* ix, pp. 85-87.

Vogel, *Scen. Eurip. Trag.* p. 24.

Klein, p. 183, no. 8.

Dümmeler, *Rhein. Mus.* 1888, p. 358.

Roscher, ii, p. 344: iv, p. 467, 6 (*A*).

Bethe, *Proleg. z. Gesch. d. Griech. Theaters*, p. 76.

Ducati, pp. 74 ff.

Tonks, p. 104, no. 8.

Heydemann, *Satyr u. Bakchennam.* pp. 15, 35.

I. Bearded man and warrior.

A and *B.* Satyric drama, Hera, Iris, and silens.

I. + PVΞΙΠΠΟΞ ΙΕVXΞΟ.

A. ΛΙΟΝVΞΟΞ Ε+ΟΝ ΙΡΙΝ ΛΕΘΞΙΞ ΔΡΟΜΙΞ.

B. ΗΕΡΜΕΞ (retr.) ΗΕΡΑ (retr.) ΗΕΡΑΚVΞΞ (retr.) ΞΤVΟΝ
ΗVΔΡΙΞ ΤΕΡΓΟΝ ΒΑΒΑΚΧΟΞ.

Signature painted on vertical portion of foot BRVΛΟΞ
ΕΓΟΙΕΞΕΝ.

5*. OXFORD. Kylix: h. 0.12, d. 0.33.

Report Ashmolean Museum, 1911, p. 20, fig. 9.

Arch. Anz. 1912, p. 610.

Nicole, *Corpus*, no. 70, 9.

Herford, *JHS.* 1914, pp. 106-113, pl. ix.

Beazley, *JHS.* 1910, p. 65.¹

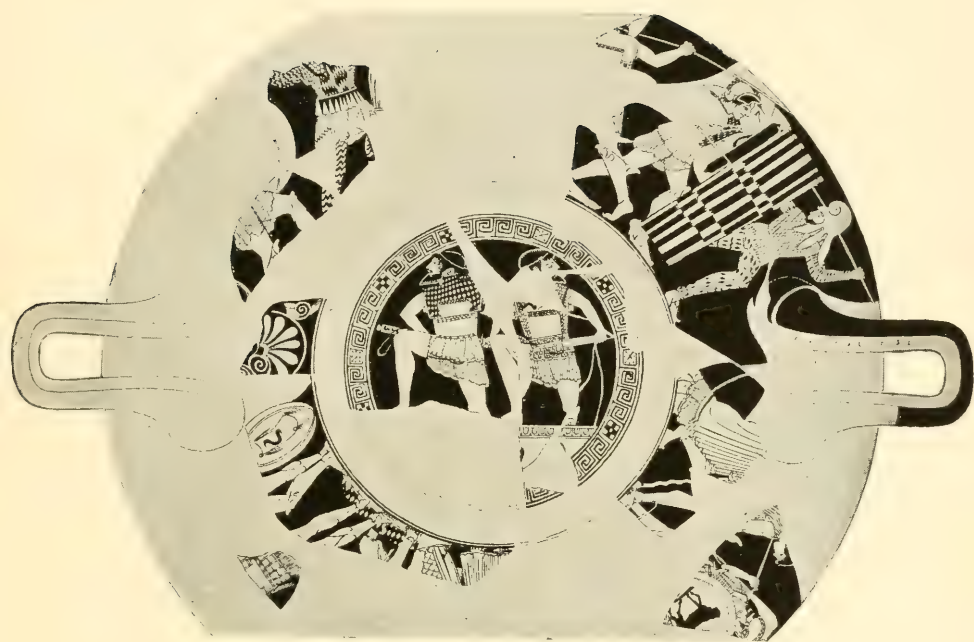
I. Two warriors.

A. Warriors arming (very fragmentary).

B. Combat, Greeks and Trojans. For large wicker shield,
cf. *Jahrb.* 1911, p. 287, fig. 5.

Signature painted on handle BRVAOΣ ΕΓΕΣΕΝ.

¹ Beazley assigns the vase to the Kleophrades Painter and Herford agrees with him besides giving the Frankfurt vase to the same hand.



6*. PARIS, CAB. D. MÉD. 570. Kylix (fragments). From Corneto.

Cat. p. 425.

Milliet-Giraudon, ii, pl. 65.

Nicole, *Corpus*, no. 70, 5.

WV. C, pl. 7, 2.

Urlichs, *Beiträge*, p. 61.

Brunn, *KG.* ii, p. 6657, no. 6.

Klein, p. 183, no. 7.

Ducati, pp. 51 ff.

Tonks, p. 104, no. 7.

Meier, *AZ.* 1883, p. 5.

CIG. 8143.

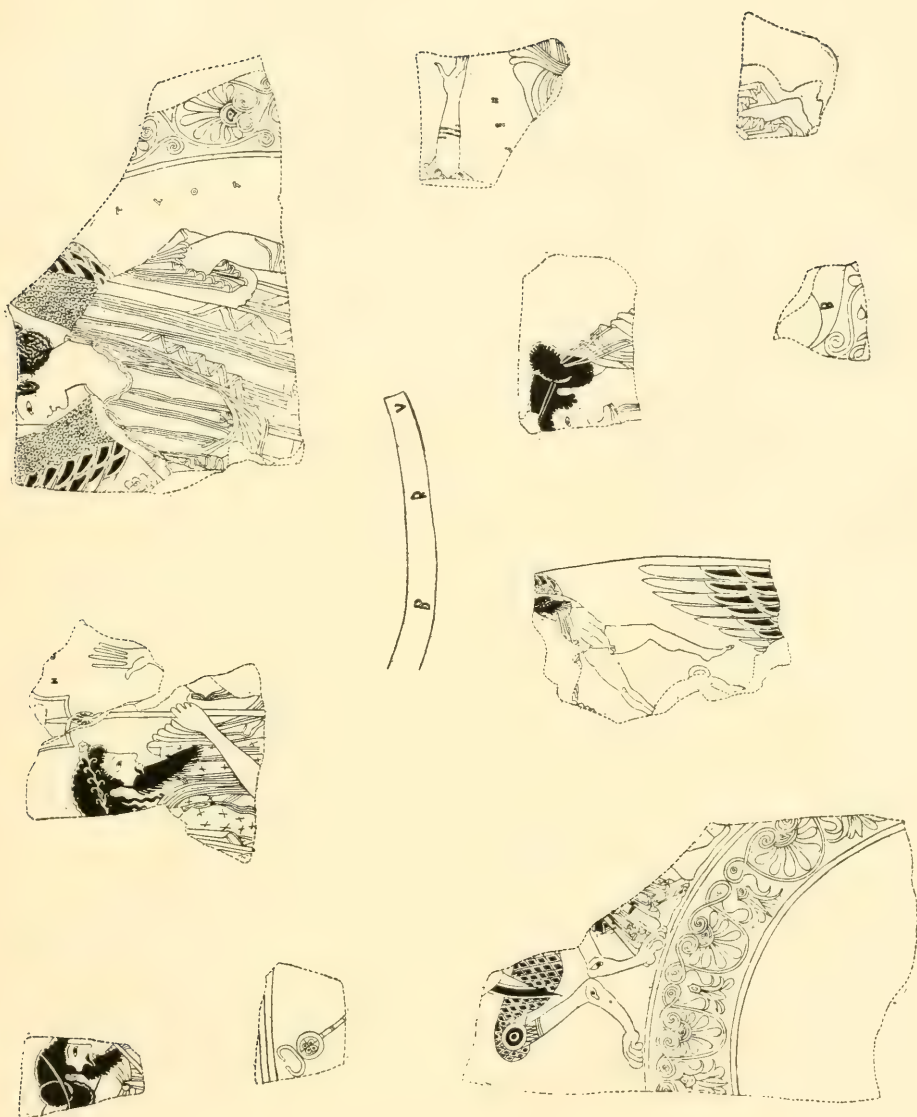
I. Nike. Αν (καλός?).

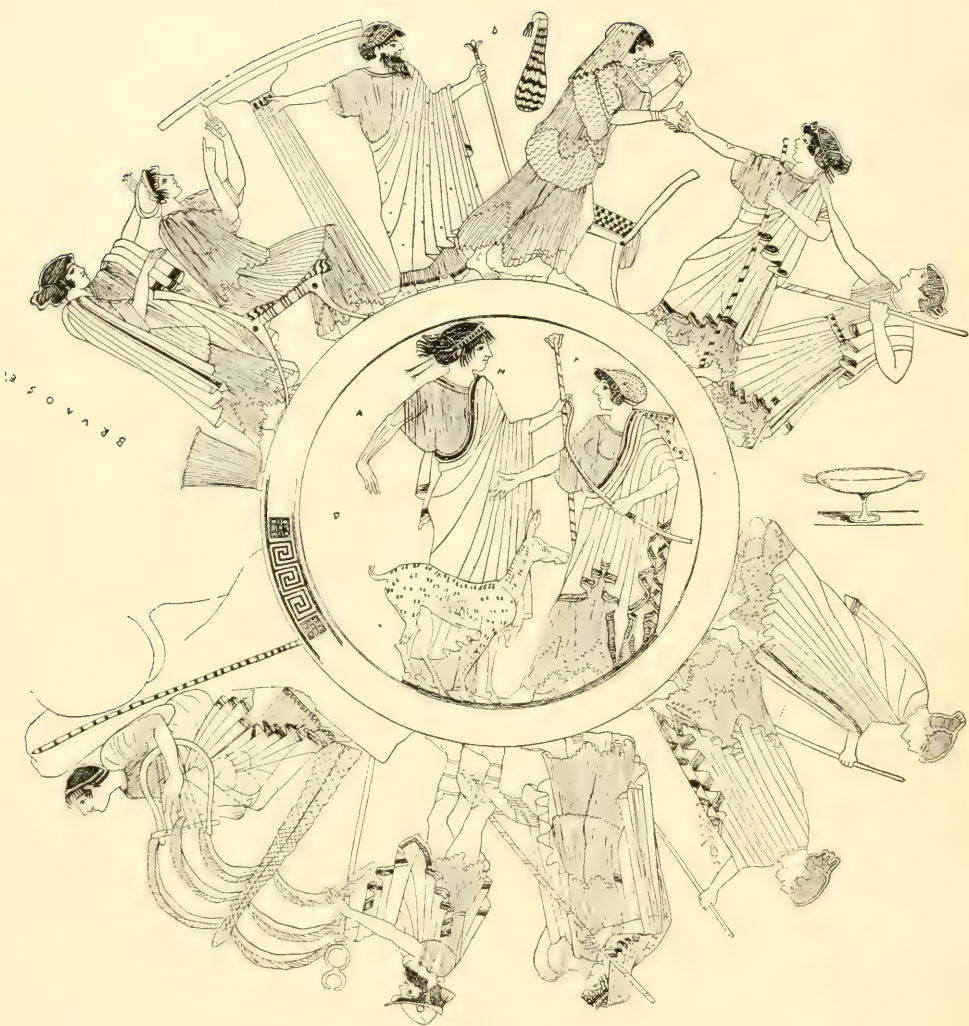
A. Paris and Helen? ΗΕΝ[ΕΝΕ].

B. Uncertain. Head of youthful warrior.

On edge of foot the signature painted BRV[ΛΟΞ ΕΓΟΙΕΞΕΝ].

On handle B[RVΛΟΞ ΕΓΟΙΕΞΕΝ].





- 7*. PARIS, LOUVRE G 151. Kÿlix. From Cervetri.
Cat. iii, p. 987.
 Brunn, *KG*, ii, p. 664, no. 4.
Mon. d. Inst. 1856, pl. 14 = Reinach, i, p. 246.
WV. viii, pl. 3.
 Dümmler, *Bonn. Stud.* p. 72.
JHS. viii, p. 291.
 Hartwig, p. 307.
 Per. and Chip. x, p. 559, figs. 319 (*B*), 320 (*I*), 321 (fig. of Paris on *A*).
 Nicole, *Corpus*, no. 70, 2.
 Roscher, i, p. 1967 (*B*); ii, pp. 1967-68; 1631; iii, p. 1610 (*A*).
 Dumont and Chaplain, p. 369.
 Sittl, *Geb. d. Griech. u. Röm.* p. 277, no. 2, pl. 3, fig. 30.
 Patroni, *Atti d. Accad. d. Napoli*, 1894, pp. 24-44.
 De Witte, *Ann. d. Inst.* 1856, pp. 81 ff.
 Urlichs, *Brygos*, p. 4; *Beiträge*, p. 13.
 Robert, *Bild u. Lied*, pp. 90 ff. (*B*).
 Ducati, *Brigo*, p. 50.
 Klein, p. 179, no. 3.
 Harrison and MacColl, pl. 26.
 Tonks, p. 102, no. 3.
CIG. 8142.
 Overbeck, *KM.* (Hera), p. 30, a, pl. 9,20 (figure of Hera).
I. Apollo and Artemis.
A. Judgment of Paris: Hera, Athena, Aphrodite, and Hermes.
B. Paris, Hecuba, and Priam.
 Signature painted on handle BRVΛOΞ ΕΡΟΙΕΞΕΝ.



- 8*. LOUVRE G 152. Kylix. From Vulci: h. 0.135, d. 0.325.
Cat. iii, pp. 990-999. Nicole, *Corpus*, no. 70, 3.
WV. viii, pl. 4. Urlichs, *Beiträge*, p. 62.
Ducati, pp. 53 ff. Tonks, pp. 102-103, no. 4.
Kretschmer, p. 140. Walters, ii, pl. 54 (A).
F.R. i, pp. 116-123, pl. 25.
Rayet and Collignon, p. 193, fig. 76 (A).
Overbeck, *HG.* p. 623, no. 106.
Robert, *AZ.* 1882, pp. 44, 72; *Bild u. Lied*, pp. 61 ff.
p. 64 (B), 102.
Klein, p. 180, no. 4; *Euphronios*, pp. 162, 2; 171 ff.
Roscher, iii, pp. 173-174; 2734 (figs. of Akamas and
Polyxena).
Heydemann, *Iliupersis auf ein. Trinksch. d. Brygos*, pl. I.
Brunn, *Troische Miscel.* ii, p. 226; *Sitzber. Bayer. Akad.*
1880, pp. 207 ff.; idem, *KG.* ii, p. 665, no. 5.
Purgold, *AZ.* 1884, pp. 249, 252 (inscriptions badly read).
Luckenbach, p. 524.
Noack, "Die Iliupersis d. Eurip." in *Aus. der Anomia*
1890, pp. 158 ff. Same in *Athen. Mitt.* 1893, p. 325.
Romagnoli, "Proclo ed il ciclo epico" (*Stud. ital. di Class.*
fil. 1901), pp. 92 ff.
Hartwig, *Arch. Epig. Mitt. aus Oesterr.* 1893, pp. 113 ff.
Per. and Chip. x, pp. 569-571, pls. 12 and 13, figs. 328-330.
Buschor, pp. 168-169, figs. 120-121 (ext.).
Beazley, *VA.* p. 89 (Brygos Painter).
Fowler and Wheeler, p. 498, fig. 394.
Hoerber, *Griech. Vas.* fig. 58 a-b (ext.).
Pottier, *Mon. Piot* 1909 (xvi), p. 127, fig. 5 (A), 129, fig. 6
(B).
I. Briseis and an old man. A and B. Iliupersis.
I. BPIΣEEΣ (not in F.R. plate).
A. HYΓEP[O] > (retr.) OPΞIMEΞ ANROMA + E (retr.)
AΣTVANA + Σ (retr.). Name of fallen warrior doubtful.
B. NEOΓT^VW ΓPIAMO[Σ] AKAMA[Σ] (retr.) ΓOYV + ΞENE
(retr.).
Signature painted on handle BPVΛOΣ EΓOIEΣEN.

9*. WÜRZBURG 346. Kylix. From Vulci.

Cat. iii, p. 86.

Brunn, *Ann. d. Inst.* 1856, p. 83; idem, *KG.* ii, p. 664,
no. 3.

Buschor, p. 171, fig. 122 (*I*).

Per. and Chip. x, pp. 565-567, figs. 325-327.

Nicole, *Corpus*, no. 70, 4.

WV. viii, pl. 5.

Hartwig, pp. 331 ff.; 105, note 1, no. 7.

F.R. i, pp. 252-253, pl. 50.

Harrison and MacColl, pls. 25, 26.

Klein, p. 181, no. 5; *Euphronios*, p. 311, no. 2.

Tonks, p. 103, no. 5.

Beazley, *VA.* p. 89.

Ducati, p. 15, no. 3.

I. Youth and hetaira.

A and *B.* Komos.

No inscription. Vase intact. Signature painted on handle

BRVAOΞ ΕΓΟΙΕΞΕΝ.

Graffito on foot ΑΧΜ.



9* *bis*. Disappeared. Kylix.

Gerhard, *Aus. Vas.* i, p. 217.¹

Brunn, *KG.* ii, p. 664, no. 2.

Nicole, *Corpus*, no. 70, 8.

Klein, p. 179, no. 2.

Tonks, p. 102, no. 2.

Hartwig, p. 307.

I. Amazons.

A. Triptolemos.

B. Menelaos and Helena.

ATTRIBUTED VASES

10. ADRIA, MUS. BOCCHI 181. Kylix (fragment).

Schöne, *Mus. Bocchi*, p. 70, no. 181, pl. iii, 4: Hartwig, p. 318: Micali, *Mon. inéd.* p. 292, pl. 45, 4.

I. Silen and maenad. No inscriptions.

11. ADRIA, MUS. BOCCHI 183. Kylix (fragment).

Schöne, *Mus. Bocchi*, p. 71, no. 183, pl. iii, 1: Hartwig, p. 318: Micali, *Mon. inéd.* p. 296, pl. 46, 8 (one fragment only).

I. Dancing maenad.

12. ADRIA, MUS. BOCCHI 195. Kylix (fragment).

Hartwig, p. 327: Schöne, *Mus. Bocchi*, p. 73, no. 195, pl. ii, 2.

I. Woman smelling a wine-skin. Probably another figure of a komast. AH.

13. ADRIA, MUS. BOCCHI 207. Kylix.

Schöne, *Mus. Bocchi*, p. 76, no. 207, pl. ii, 1: Hartwig, p. 327.

I. Ephebos on cushion balancing a kylix in his teeth.

14. ATHENS CC. 1158, 1392 (1357) (C. 469). Kylix. From Tanagra: h. 0.075, d. 0.185.

Cat. p. 358: Hartwig, pp. 257, no. 5; 329: *Athen. Mitt.* 1884, pp. 1-4, pl. 1 (Köhler): Dümmler, *Bonn. Stud.*

¹ The vase has completely disappeared and is known only through the mention of it by Gerhard.

p. 74: Jacobsthal, *Gött. Vas.* p. 42, note 6: Wernicke, p. 111: Tonks, no. 44: Duruy, *Hist.* i, p. 525: Kretschmer, p. 86: Baumeister, iii, p. 1984, figs. 2126-27.

I. Bearded man on couch, singing, and playing with a rabbit. Ο ΓΑΙΔΑΝ ΚΑΥΙΣΤΕ (retr.).

15. ATHENS. Kylix (fragment). From Acropolis.

Winter, *Jahrb.* 1887, pp. 230-231 (attr. to Douris): Hartwig, p. 363: Hartwig, *JHS.* 1891, p. 335: Furtwängler, in Roscher i, p. 2234: Tonks, no. 49.

I. Murder of Iphitos by Herakles.

A. Archery contest of Herakles and Eurytos.

B. Komos.

Illegible inscriptions.

15 bis. ATHENS, ACROPOLIS. Kylix (fragments). From Acropolis.

Tsountas, *Ephem. Arch.* 1885, p. 124, pl. 5, 2 = Reinach, i, p. 507, 7-9: Stais, *Ephem. Arch.* 1886, p. 88, pl. 7, 2 = Reinach, i, p. 512, 3: Savignoni, *Ausonia*, 1912 (vii), p. 174 (attr. to Brygos): Nicole, *Corpus*, 70, sec. 1: Mayer, *Giganten u. Titanen*, p. 302, A, c.

A and B. Gigantomachia. ΕΥΡΥΑΝΟ ΑΓΓΟΟΝ . . VVBOT.

16. BERLIN 2205. Lekythos. From Armento: h. 0.358. Companion-piece to Berlin 2206.

Cat. p. 515 ('stil dem Brygos verwandt'): Panofka, *Coll. Bart.* p. 101, no. 28: *Griech. u. Gr.* plate, no. 15: Millingen, *AUM.* p. 80, pl. 32: Overbeck, *HG.* p. 262: Beazley, *VA.* p. 92.

Menelaos and Helena. ΜΕΝΕΛΕΟΣ (r.).

17. BERLIN 2206. Lekythos. From Armento: h. 0.377. Companion-piece to Berlin 2205.

Cat. p. 516: Gerhard, *Ant. Bildw.* pl. 9: *Prodromos*, pp. 151 ff.: Panofka, *Recherches*, pl. 8, 3: Overbeck, *KM.* (Apollon), p. 62, 1, pl. 19, 26: *El. Cér.* ii, p. 28, pl. x: Beazley, *VA.* p. 92.

Apollo and Artemis.

18. BERLIN 2258. Alabastron. From Tanagra: h. 0.18. The vase has a white ground.
Cat. p. 530: Tonks, no. 9.
A. Youthful victor. *B.* Nike.
19. BERLIN 2293. Kylix. From Vulci: h. 0.137, d. 0.32.
Cat. p. 589: *El. Cér.* ii, pl. 117, p. 388: Overbeck, *KM.* (Zeus), p. 361, 14, pl. 4, 12 a-b: Gerhard, *Akad. Abhand.* i, pl. 8, 3: Saglio, p. 1388, fig. 4651: Duruy, *Hist.* i, p. 761 (*I*): Hartwig, p. 355: Roscher, i, p. 1277 (*I*): Gerhard, *Trinksch.* pls. 8, 2 and 10-11: Mayer, *Giganten*, p. 335: Tonks, no. 10: Savignoni, *JHS.* 1899, p. 268, fig. 2 (*I*): idem, *Ausonia*, 1912 (vii), p. 173, no. 1 (attr. to Brygos): Winter, *Kunstgesch. in Bild.* i, pl. 89, 3 (*I*).
I. Selene in chariot. HO ΓΑΙΣ ΚΑΥΟ[Σ].
A and *B.* Gigantomachia. HO ΓΑΙΣ ΚΑΥΟΣ. HO [Γ]ΑΙΣ ΚΑΥΟ[Σ].
20. BERLIN 2295. Kylix. From Orvieto: h. 0.13, d. 0.31.
Cat. p. 596: Hartwig, p. 521, pls. 56, 2, 57 (attr. to Onesimos): Tonks, no. 3, considers attribution doubtful: Radford, *JHS.* 1915, p. 129.
I. Hoplite and archer.
A. Combat, hoplites.
B. Same. Hoplites and rider.
21. BERLIN 2297. Kylix (fragment).
Cat. p. 599: Hartwig, pp. 325, fig. 43, pl. 35, 3: 105, note 1, no. 12: Hauser, *Jahrb.* 1895, pp. 161-164 (attr. to the Lysis or Laches Master), on p. 162 this fragment is joined to another fragment in Munich from the same vase: Tonks, no. 58.
Only foot preserved with remains of the central picture.
Bearded man and boy.
Graffito /VZ>ΞΤΤΙΛ.
22. BERLIN 2298. Kylix: h. 0.135, d. 0.32.
Cat. p. 600 (attr. to Douris): Hartwig, p. 331: Jacobsthal, *Gött. Vas.* p. 46, note 6: Jahn, *Philologus*, xxvi, p. 228.
I. Man carrying pack. *A* and *B.* Symposium.
Graffito on base /ΙΦ.

23. BERLIN 2300. Kylix. From Chiusi: h. 0.095, d. 0.23.
Cat.: p. 602 ('style of Douris'): Panofka, *AZ.* ii (1844), p. 267: Gerhard, *TG.* pl. ix, 5, p. 11: *Ann. d. Inst.* 1847, p. 225, pl. M = Reinach, i, p. 273, 2: Hartwig, p. 373, no. 13 (in supplementary list of vases allied to style of Brygos): Tonks, no. 12: Harrison and MacColl, p. 25, pl. 33.
I. Man in chest. King Thoas?
24. BERLIN 2301. Kylix. From Corneto: h. 0.08, d. 0.215.
Cat. p. 603: *AZ.* 1854, p. 233, pl. 66 = Reinach, i, p. 381, 3: Hartwig, p. 373, no. 12 (supplementary list of vases allied to style of Brygos): Tonks, no. 46 (omits to mention present location of vase): Beazley, *VA.* p. 91 ('probably Brygos Painter').
I. Woman with axe (Klytemnaistra?) hastening towards a door. $\text{HO } \Gamma\text{A}\iota\varsigma \text{ KAVO}\varsigma$.
25. BERLIN 2302. Kylix. From Vulci: h. 0.08, d. 0.215.
Cat. p. 603 ('Duris verwandt'): Beazley, *VA.* p. 91.
I. Woman running. $\text{KAV}\iota\varsigma \text{ KAV[O}\varsigma]$.
26. BERLIN 2309. Kylix. From Capua: h. 0.145, d. 0.255.
Cat. p. 607 (attr. to Brygos atelier): *Bull. d. Inst.* 1871, pp. 116 ff.: Urlichs, *Brygos*, p. 1, note 3: Hartwig, p. 105, note 1, no. 11: Hartwig, p. 372 (in supplementary list of vases allied to style of Brygos): Tonks, no. 11.¹
I. Man vomiting and youth.
A and *B.* Komos.
27. BERLIN Inv. 3218. Kylix: d. 0.21.
 Furtwängler, *Arch. Anz.* 1893, p. 89, no. 36, p. 90 (drawing), considers the vase allied in style to work of Brygos: Hartwig, p. 374, no. 15: Tonks, no. 39.
I. Nude woman laying her garment on a chair. $\text{HO } \Gamma\text{A}\iota\varsigma \text{ KAVO}\varsigma$.
- 27 *bis.* BERLIN, Inv. 3240. Formerly in Van Branteghem Coll.
 Kylix. From Caere: d. 0.284. White ground around central medallion.

¹ Tonks has by mistake included this vase under two numbers (11 and 45) in his list.

- Van Branteghem Sale Cat.* no. 168 (attr. to Hieron):
 Furtwängler, *Arch. Anz.* 1893, p. 90, no. 40: Hartwig,
 p. 372, no. 1, figs. 51 a-c: Tonks, no. 31.
- I.* Youth and boy with dog.
A. Three men or youths with a woman. Senseless inscriptions.
B. Same. The exterior is very fragmentary.
28. BERLIN INV. 3255. Kylix: d. o.225.
 Furtwängler, *Arch. Anz.* 1893, p. 89, no. 37: Tonks, no. 40:
 Beazley, *VA.* p. 97, no. 3 (attr. to Douris).
- I.* Female flute player.
A. Female flute player. } Single figures.
B. Drunken youth. }
A and *B.* ΚΑΥ[Ο] < divided between the two sides.
29. BOSTON 95.36. Kantharos: h. o.247, d. o.115.
 Tarbell, "A Kantharos from the Factory of Brygos" (*Decennial Pub.*, Univ. of Chicago, 1902, with plate): *Arch.*
Anz. 1896, p. 96, no. 24: Tonks, pls. i and ii, no. 53:
 Nicole, *Corpus*, no. 70, sec. 2: Beazley, *VA.* p. 90, fig. 57 (*A*).
A. Zeus with sceptre pursuing a boy.
B. Zeus pursuing a nymph.
30. BOSTON 98.933. Kylix. Formerly in Depoletti's possession:
 h. o.12, d. o.327.
Ann. Rep. Mus. Fine Arts, 1898, p. 68, no. 42: Gerhard,
Aus. Vas. 203 = Reinach, ii, p. 102: Kretschmer, pp. 118,
 186, note 2: Luckenbach, p. 516, 3: Overbeck, *HG.* pl. 19,
 no. 14, p. 449, no. 100: Pollak, p. 21 ff., pl. viii (*A* and
B), p. 22 (*I*) (Hieron): Tonks, no. 57: Beazley, *VA.* p.
 91 (not Brygos Painter but Brygan).
- I.* Youth seated on rock, and bearded man.
A. Achilles in pursuit of Hector before the walls of Troy, and
 two Trojan archers.
B. Athena, Priam, and Hecuba within the walls.
I. ΦΑΝΑΣ ΕΜΠΕΔΙΟΝ.
A. ΙΥΙΟΝ [ΗΕΚ]ΤΟΡ Α + ΙΥΕΥΣ.
B. ΑΘΕΝΑΙΑ ΓΡΙ[Α]Μ[Ο]Σ [ΗΕΚΑ]ΒΕ.

31. BOSTON 00.339. Mug: h. 0.81.
Ann. Rep. Mus. Fine Arts, 1900, p. 44, no. 13: *Cat. Forman Sale*, p. 76, no. 361 (for illustration) (Brygos): *Cat. Herz Sale*, 806: Tonks, no. 51: Beazley, *VA.* p. 92.
 Nude, dancing youth with krotala and flute girl.
32. BOSTON 01.8038. Kylix. Formerly in Bourguignon Coll.:
 h. 0.075, d. 0.205.
Ann. Rep. Mus. Fine Arts, 1901, p. 33, no. 17: Caskey, *AJA.* 1915, p. 135, pl. 9: Beazley, *VA.* p. 91: Nicole, *Corpus*, no. 70, sec. 2.
I. Athlete with strigil and dog. HO ΓΑΙΣ ΚΑΥΟΣ.
33. BOSTON 03.787. Rhyton (in form of a horse's head): h. 0.254,
 d. 0.12 for cup.
Ann. Rep. Mus. Fine Arts, 1903, p. 74, no. 77: Beazley, *VA.* p. 92 (Brygos Painter): Buschor, p. 155, fig. 110: Tonks, no. 60.
A. Silen and maenad.
B. Another silen in pursuit.
34. BOSTON 10.176. Kotyle: h. 0.144, d. 0.178.
Ann. Rep. Mus. Fine Arts, 1910, p. 62: Caskey, *AJA.* 1915, pp. 129-135, pls. vii, viii, figs. 1-3: Beazley, *VA.* p. 90, fig. 58 (Brygos Painter).
A. Nude youth and Paidotribes.
B. Same.
35. BOSTON 10.180. Lekythos: h. 0.117.
Ann. Rep. Mus. Fine Arts, 1910, p. 62: Beazley, *VA.* p. 91: Nicole, *Corpus*, no. 70, sec. 2.
 Eros flying with taenia.
36. BOSTON 10.197. Kylix: h. 0.084, d. 0.208.
 Beazley, *VA.* p. 91.
I. Apollo running.
37. BOSTON 10.200. Kylix (fragment).
Ann. Rep. Mus. Fine Arts, 1910, p. 63: Beazley, *VA.* p. 91, fig. 59.
I. Man vomiting. [HO ΓΑ]ΙΣ.

38. BOSTON 10.202. Kylix (fragment).
Ann. Rep. Mus. Fine Arts 1910, p. 63: Beazley, *VA.* p. 91.
I. Youth leaning on staff, playing flutes.
39. BOSTON 10.205. Kylix (two fragments, probably from the same vase). Formerly in Van Branteghem Collection.
 Hartwig, p. 339, pl. 36, 4-5: *Van Branteghem Sale Cat.* no. 75: Tonks, no. 29: *Addendum*, p. 117.
A. The head and body of a youth talking with a woman spinning, of whom only the left forearm and spindle remain. ΚΑΛΟ[Σ].
B. Part of the torso of a draped female figure.
40. BOSTON 13.95. Kylix (fragment). From Cervetri.
Ann. Rep. Mus. Fine Arts, 1913, p. 94: Beazley, *VA.* p. 91 (Brygos Painter).
I. Ithyphallic silen dancing. ΟΨΑΛ.
41. BOSTON 13.189. Lekythos: h. 0.332.
Ann. Rep. Mus. Fine Arts, p. 91: Beazley, *VA.* p. 91.
 Woman seated, taking strip of wool from a basket. ΗΕΓΑΣ.
42. BRUSSELS 263. Kylix.
 Tonks, no. 2: Hartwig, p. 328.
 Obscene and unpublishable.
43. BRUSSELS R 322. Kylix: d. 0.225.
Bulletin des Musées Royaux, 1908, p. 82, fig. 1 (*I*), (attr. to Brygos).
I. Warrior with shield and spear.
A and *B.* Warriors arming. Imitation inscriptions.
44. BRUSSELS R 337. Kylix. From Caere.
Cat. p. 106: Hartwig, p. 373, no. 10 (in list of vases allied to style of Brygos): Tonks, no. 37: Beazley, *VA.* p. 95, no. 8 (attr. to Paris Gigantomachy Painter).
I. Ephebos leaning on a stick.
A and *B.* Boxers and trainers.
- 45 a-c. BRYN MAWR. Kylix (fragments).
 Swindler, *AJA.* 1916, p. 341 ff.: (a) no. 15, fig. 20—Head of woman: (b) no. 16, fig. 21—Two youths ΚΞ: (c) p. 344, j—Herakles pursuing woman.

46. COPENHAGEN, THORWALDSEN MUS. 105. Kylix.
Micali, *Storia*, pl. 97, 3: Panofka, *Bild. ant. Leb.* pl. xv, 5:
Saglio, iv, p. 1447, fig. 6554: Hartwig, pp. 60, note 1, 373,
no. 11: Müller, *Mus. Thorw.* iii, sec. 2, no. 105: Tonks,
no. 38.
I. Fisher-boy with baskets. HO ΓΑΙ[Σ] ΚΑΥΟΣ ΝΑΙ+Ι.
47. COPENHAGEN, THORWALDSEN MUS. 112. Kylix.
Müller, *Cat.* p. 81: Gerhard, *Aus. Vas.* pl. 281 = Reinach,
ii, p. 138, 5-8: Hartwig, p. 244: Gardiner, *Greek Ath. Sp.*
p. 475, fig. 175 (ext.): Tonks, no. 8.
I. Man singing and seated youth. HO ΓΑΙΣ ΚΑΥΟΣ.
A. Athletes and old man. HO ΓΑΙΣ.
B. Two men and two youths. ΚΑΥΟΣ.
48. COPENHAGEN. Kylix. Formerly in Van Branteghem Coll.:
d. 0.29.
Van Branteghem Sale Cat. no. 76, pls. 24-27: Hartwig,
pp. 332-334, figs. 44 a and c; p. 105, note 1, no. 9: Tonks,
no. 30.
I. Man on couch vomiting and nude boy.
A and *B.* Komos.
49. CORNETO, BRUSCHI COLL. 701. Kylix. From Corneto: h.
0.06, d. 0.19. Surface badly corroded.
Hartwig, pp. 342-343, fig. 46: Tonks, no. 26.
I. Man and boy with hare.
A and *B.* Youths and men.
- 50 a-c. CORNETO, MUS. TARQUINIENSE. Kylix.
Hartwig, pp. 348-349.
Three kylixes with the same subject, all obscene and un-
publishable.
51. CORNETO, MUS. TARQUINIENSE 6846. Kylix. From Corneto:
h. 0.138, d. 0.33.
Mon. d. Inst. xi, 33 = Reinach, i, p. 226: Hartwig, p. 362:
Nicole, *Corpus*, no. 70, sec. 2: *WV. D.* pl. 8, 2; 1890-91,
pl. 8. 2: Dümmler, *Bonn. Stud.* p. 73: Körte, *Ann. d. Inst.*
1881, p. 173: Tonks, no. 35: Robert, *Szenen der Ilias*, p.
4, fig. 1 (*A*).

- I.* Libation. Old man seated and woman standing.
A. Combat. Three warriors (one fallen), and two women.
B. Reception in palace and libation. Scene not yet interpreted.
52. FLORENCE 70800 (229). Kylix.
 Milani, *Mus. Ital.* iii, p. 239, pl. iii = Reinach, i, p. 529:
 Amelung, *Führer*, p. 230: Roscher, i, p. 3007, 3 (*I*):
 Wulff, p. 46, h: Milani, *Mus. Etr. Arch.* i, p. 151: W. Müller,
Theseusmetopen, p. 17, no. 70: Hartwig, p. 443, note 1
 ('more allied to Bald-head Painter'): Pottier, *Rev. de l'art
 anc. et mod.* 1901, pp. 3-7, figs. 1 (*I*), 2 (*A*), 3 (*B*): Saglio
 v, pp. 227-230, figs. 6884 (*A*), 6886 (*B*), 6888 (*I*).
I. Theseus and Minotaur.
A. Theseus and Marathonian bull.
B. Theseus and Prokrustes, Theseus and Skiron, Theseus
 and Sinis.
53. FLORENCE 3949. Kylix.
 Hartwig, pp. 276, no. 6, 320, pl. 35, 2: Jacobsthal, *Gött.
 Vas.* p. 46, no. 5: Nicole, *Corpus*, no. 70, sec. 2.
I. Youth on couch, singing. ΠΙΛΕ ΚΑΙ (retr.).
54. FLORENCE, Case xiv, 14. Obscene kylix.¹
 Hartwig, pp. 76, 317.
I. Silen and maenad.
55. GENOA. Rhyton, ram's head: h. 0.18, d. 0.29.
 Beazley, *VA.* p. 92.
 Symposium.
56. GLASGOW 03.70 k. Lekythos. From Cyprus: h. 0.305.
 Beazley, *VA.* p. 92.
 Woman playing flutes.
57. LEIPZIG Inv. T 530. Formerly in Hauser's Coll. Kylix
 (fragment).
 Studniczka, *Jahrb.* 1911, p. 114, fig. 42.
I. Traces of a female figure stooping over some object the
 nature of which is uncertain.

¹ Mr. Curtis was unable to locate this vase.

58. LEYDEN, Case 21, 2 (1875). Kylix: h. 0.094, d. 0.24.
Cat. p. 98, no. 2: *Jahrb.* 1889, p. 26 (for drawing), p. 25: Hartwig, p. 372, note 1, no. 7 (in list of vases allied to style of Brygos): Tonks, no. 36: Leemans, *De Zangles eene Griekshe beschilderde drinkschaal*, Leyden, 1844.
I. Nude boy and seated youth playing flutes.
A. Komos.
B. Two men about to fight separated by a third.
59. LONDON, BRIT. MUS. E 64. Kylix. Formerly in Blacas Coll. From Vulci: h. 0.114, d. 0.295.
Cat. iii, p. 86: R. Rochette, *Choix*, p. 64: *El. Cér.* ii, p. 57, pl. 22 (*I*): *Mon. d. Inst.* iii, pl. 12 = Reinach, i, p. 111: Murray, *Des.* no. 42: *Ann.* 1839, p. 251: Hartwig, p. 330 (wrongly given as E 26): Roscher, i, pp. 467, 955: Overbeck, *KM.* (Apollon) pp. 64, no. 36, 483, pl. 26, 1: Tonks, no. 23.
I. Apollo and nymph. HO ΓΑΙΣ ΚΑΥΟΣ.
A. Symposium. HO ΓΑΙΣ ΚΑΥΟΣ.
B. Same. HO ΓΑΣ ΚΑΥΟΣ.
60. BRIT. MUS. E 66. Kylix. Formerly in Castellani Coll.: h. 0.89, d. 0.218.
Cat. iii, pl. iv, p. 89: Murray, *Des.* no. 44: Hartwig, p. 443, note 1 (attr. to Bald-head Master, wrongly given as E 78): Jacobsthal, *Gött. Vas.* p. 46, no. 3: F.R. i, pp. 242, 243, pl. 47. 1, p. 244 (*I*): Furtwängler in Roscher, ii, pp. 2162, 2217: Furtwängler, *Berl. Phil. Woch.* 1894, p. 145: Tonks, p. 116, no. 1, considers the attribution to Brygos extremely doubtful: Beazley, *VA.* p. 93, attributes the vase to a follower of Makron.
I. Bearded man.
A. Dionysos, Herakles, and silens.
B. Dionysos and silens.
61. BRIT. MUS. E 67 (811). Kylix. Formerly Durand Coll. 395. From Vulci: h. 0.114, d. 0.292.
Cat. iii, p. 90: Gerhard, *TG.* pl. D: Murray, *Des.* pl. xii, 45: Hartwig, p. 361, some parts of vase wrongly restored: Körte, *Ann. d. Inst.* 1881, p. 171: Tonks, no. 48.

I. Libation. Bearded man and girl.

A. Zeus, Hera, Iris, Ganymede ? and Ares.

B. Combat of Achilles and Memnon in presence of Eos and Thetis.

Illegible inscriptions in all three scenes.

62. BRIT. MUS. E 68 (852). Kylix. From Vulci: h. 0.125, d. 0.32.

Cat. iii, p. 91: *AZ.* 1851, p. 367: *CIG.* 8076 b: Hartwig, p. 319, pls. 34, 35, 1 (wrongly given as E 47): Dümmler, *BPW.* 1888, p. 20: idem, *Bonn. Stud.* p. 74: Murray, *Des.* no. 46 (*I*) and p. 16, fig. 9 (*B*): Kretschmer, pp. 81, 154: *Zeitschr. für vergl. Sprachf.* n.f. ix, p. 447: Harrison and MacColl, pl. 37: Wernicke, p. 15 (attr. to Hieron): Per. and Chip. x, p. 619, fig. 345 (*A*): Jahn, *Dichter auf Vasen.* pl. vii: Nicole, *Corpus*, no. 70, sec. 2: Klein, *LI.* p. 116, no. 1: Tonks, no. 18: Beazley, *VA.* p. 93, fig. 61, (Brygos Painter): Jacobsthal, *Gött. Vas.* p. 46, no. 4: Winter, *Kunstgesch. in Bild*, i, pl. 89, 8 (*A*): Bulle, *Der schöne Mensch*, pl. 303, 2 (*I*): Springer-Michaelis, *Handb.*⁷, p. 168, fig. 311 (*A*).

I. Youth and dancing girl.

A and *B.* Symposium.

I. ΠΙΝΙΠΟΣ (retr.) ΚΑΛΙΣΤΟ.

A. ΚΑΛΕ ΔΕΜΟΝΙΚΟΣ ΑΡΙΣΤΟΚΡΑΤΕΣ ΠΙΝΟΝ ΚΑΛΟΣ.

B. ΔΙΠΙΝΟΣ ΝΙΚΟΡΙΝΕ ΚΑΛΕ ΚΑΛΟΣ ΗΟ ΓΑΙΣ ΚΑΛΟΣ.

63. BRIT. MUS. E 69 (829). Kylix. From Vulci: h. 0.136, d. 0.325.

Cat. iii, p. 93: *Archaeologia*, 32, pls. 8 (*I*), 9 (*A*), 11 (*B*), pp. 150-167: Birch, *Anc. Pott.*² p. 201, fig. 136: Hartwig, p. 359, fig. 49 (wrongly given as E 24): Murray, *Des.* pl. xii, no. 47: *Ann. d. Inst.* 1867, p. 153: Overbeck, *HG.* p. 382: Klein, *Euphr.* p. 238: Robert, *Bild und Lied*, pp. 58, 214: Dümmler, *Bonn. Stud.* p. 76: Per. and Chip. x, p. 539, note 1: *WV.* vi, 2: Tonks, no. 17.

I. Paris and Helen ?

A. Quarrel of Ajax and Odysseus over the armour of Achilles.

B. Voting of the Greek chiefs.

64. BRIT. MUS. E 70 (851). Kylix. Formerly Durand Coll. 809.
From Vulci: h. 0.132, d. 0.332.

Cat. iii, p. 94: *Philologus*, 26, p. 228: Hartwig, p. 330 (wrongly given as E 27): Murray, *Des.* pl. xii, no. 48: Walters, ii, p. 181, fig. 138 (*I*): Tonks, no. 20: Sartori, *Stud. Griech. Privatalt.* p. 106, no. 23: Beazley, *VA.* p. 96, no. 26, fig. 64 (attr. to painter of Paris Gigantomachy cup).

I. Symposium.

A and *B.* Same.

Imitation inscriptions in all scenes.

65. BRIT. MUS. E 71. Kylix. Formerly in Bassegio Coll. From Vulci? h. 0.98, d. 0.234.

Cat. iii, p. 95: *AZ.* 1870, p. 106, pl. 39 = Reinach, i, p. 409, 1-4 (from a drawing in Gerhard's collection): vase originally much restored and painted, now cleaned: Murray, *Des.* pl. xiii, no. 49: Hartwig, pp. 238, no. 7, 327 (wrongly given as E 63): Tonks, no. 16: Beazley, *VA.* p. 91 (Brygos Painter).

I. Ephebos playing flutes.

A and *B.* Komos.

Imitation inscriptions ΚΑΥΟΣ.

66. BRIT. MUS. E 100. Kylix. Formerly in Blacas Coll. From Vulci: h. 0.76, d. 0.222. The foot does not belong to the vase.

Cat. iii, p. 120: Hartwig, p. 372, no. 5 (in list of vases which reflect the style of Brygos, wrongly numbered as E 108): Tonks, p. 117, note 1, rejects the attribution absolutely.

I. Woman before burning altar.

A and *B.* Symposium.

67. BRIT. MUS. E 784. Formerly in Castellani Coll. Rhyton. From Capua: h. 0.177, d. 0.13. Vase is in form of two female heads, back to back.

Cat. iii, p. 372 (style of Brygos): Tonks, no. 22: Beazley, *VA.* p. 92 (Brygos Painter).

A. Ephebos playing lyre. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

B. Bearded man playing lyre. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

68. BRIT. MUS. E 808 (760). Kyathos. From Vulci: h. 0.164. *Cat.* iii, p. 382 (attr. to Brygos): DeWitte, *Descript. Col. Canino*, no. 147: F.R. ii, p. 87, pl. 74 (attr. to Douris by implication)¹: Hartwig, p. 479 (wrong number), attr. to Euphronios and connected with the two Berlin kyathoi, 2321 and 2322.

Two warriors (one fallen) and an archer (falsely described in catalogue as an Amazon). ΚΑΥΟΣ [HO Γ]ΑΙΣ ΝΑΙ+Ι.

69. BRIT. MUS. E 818 (971). Obscene kylix. Formerly Durand Coll. 667. From Vulci: h. 0.88, d. 0.225.

Cat. iii, p. 387: Hartwig, p. 373, no. 8 (in list of vases allied to the style of Brygos): Gardiner, *Greek Ath. Sp.* p. 289, fig. 57 (A).

I. Bearded man and hetaira.

A. Armed foot-race.

B. Wrestling match.

70. BRIT. MUS. 99.2-17.3. Lekythos. From Eretria.

Dickson, *JHS.* 1899, pp. 202-204 with fig.: Beazley, *VA.* p. 91: *Arch. Anz.* 1900, p. 214, v, no. 1.

Woman coming out of door. ΑΥΚΜΕΟΝ ΚΑΥΟΣ.

71. MANNHEIM. Kylix. From Italy: d. 0.233.

Hofmann, *Griech. Vasen im Grossherz. Hofantiquarium in Mannheim*, pp. 8-9, pl. ii (attr. to Brygos).

I. Youth with staff and kotyle.

A and B. Komos. On the pithos ΚΑΥΟΣ.

72. MUNICH (332). Kylix (white ground).

Cat. (Jahn), p. 98: *Res. étr.* p. 29, no. 36: Thiersch, *Ueber die hellen. bemalten Vas.* pl. 4: Baumeister, p. 847, fig. 928, (wrong colors): Furtwängler, *Athen. Mitt.* 1881, p. 113, note 1 (attr. to Brygos): Müller-Wies. ii, pl. 45, 273: Harrison and MacColl, pl. 15: Nicole, *Corpus*, no. 70, sec. 2: F.R. i, pp. 249-251, pl. 49: Roscher, ii, p. 2263, fig. 4 (I): Hartwig, pp. 316 ff. (attr. to Brygos): Riezler, *Weissgr. Att. Lek.* fig. 28 (I) p. 44: Farnell, *Cults*, v, pl. 47 (A): Tonks, no. 5: Radford, *JHS.* 1915, p. 137: Walters,

¹ Furtwängler compares the vase with the Brussels kantharos signed by Douris.

ii, p. 63, fig. 121 (*I*): Per. and Chip. x, pp. 711-713, fig. 390 (*I*): Harrison, *Prolegomena*, p. 399; fig. 125 (*I*).

I. Maenad (white ground).

A. Dionysos, two maenads, and silen. On wine-skin
ΕΝΓΟΕΣ.

B. Silen, nymph, and two maenads.

73. NEW HAVEN, YALE UNIV. 164. Kylix: h. 0.095.

Beazley, *VA.* p. 91.

I. Youth playing double flutes before burning altar.

HO [Γ]ΑΙΣ ΚΑΥΟΣ.

74. NEW YORK 06.1021.188. Kylix: h. 0.098, d. 0.238.

Bull. Metr. Mus. 1906, p. 79 (style of Douris): *Coll. Canessa*, pp. 23-24, pl. v, no. 80: Beazley, *VA.* p. 91 (Brygan).

I. Man playing lyre.

A and *B.* Komos. On a kylix ΚΑΥΟΣ.

75. NEW YORK 09.221.43. Lekythos: h. 0.326.

Bull. Metr. Mus. v, p. 142, fig. 4: Beazley, *VA.* p. 91.
Athena.

76. NEW YORK 12.234.5. Kantharos. Formerly in Stroganoff Coll.: h. 0.197. The body of the vase is in the form of two plastic female heads.

Bull. Metr. Mus. viii, p. 158: Beazley, *VA.* p. 92, fig. 60.

A. Silen lying on ground playing krotala.

B. Same playing flutes.

77. NEW YORK GR 577. Kylix: h. 0.088, d. 0.213. Companion-piece to Berlin 2301 and 2302, and by same hand.

Beazley, *VA.* p. 91.

I. Thracian woman running. ΓΑΙΣ ΚΑΥΟΣ.

78. ORVIETO. Rhyton (horse's head).

Beazley, *VA.* p. 92.

Komos.

79. ORVIETO, COLL. FAINA 37. Kylix (handles missing). From Orvieto: h. 0.105, d. 0.295.

Cardella, *Mus. Faina*, p. 41, no. 37: Nicole, *Corpus*, 70, sec. 2: Körte, *Ann. d. Inst.* 1877, p. 142: Hartwig, p. 335, pl. 36, 1-3: Tonks, no. 7.

I. Nude, bearded man singing, and flute girl. ΚΑΥΟΣ (on kylix standing on table).

A and *B.* Komos.

80. PARIS, CAB. D. MÉD. 573. Kylix: h. 0.135, d. 0.32.

Cat. p. 429: Milliet-Giraudon, ii, pls. 70-73: Luynes, pls. 19, 20 = Reinach, ii, pp. 256, 257: Gerhard, *Trinksch.* pls. A, B, p. 29: Overbeck, *KM.* pl. v, 1 A-C, p. 362 (Zeus), 15: Hartwig, p. 356: *Ann. d. Inst.* 1840, p. 251; 1863, p. 247: Saglio, iii, p. 1460, 4: Savignoni, *Ausonia*, 1912 (vii), p. 173, no. 2 (attr. to Brygos): Tonks, no. 2: Mayer, *Gigant.* pp. 311, 317, 333-8: Beazley, *VA.* p. 95, no. 1 (attr. to the painter of the Paris Gigantomachy): Stephani, *CR.* 1865, p. 172. 1; 1867, p. 183. 2; 1874, p. 189. 1.

I. Poseidon hurling the island Nisyros at a fallen giant.

A and *B.* Six gods, Apollo, Dionysos, Ares, Hephaistos, Hermes, and Poseidon.

I, A, and B. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

80 *bis.* PARIS, CAB. D. MÉD. 574. Kylix (fragments).

Cat. p. 432, fig. 106 (head of Athena): Savignoni, *Ausonia*, 1912 (vii), p. 173, no. 3 (attr. to Brygos).

A and *B.* Gigantomachia: Athena and giant.

81. CAB. D. MÉD. 576. Kylix: h. 0.121, d. 0.297.

Cat. ii, p. 432: Hartwig, p. 309, pls. 32, 33, 1: Nicole, *Corpus*, no. 70, sec. 2: Harrison and MacColl, pl. 38 (*I*): Harrison, *Prolegomena*, p. 452, fig. 140 (*I*): F.R. i, p. 250: Tonks, no. 1: Farnell, *Greek Cults*, v, pl. 44 (*I*): Milliet-Giraudon, ii, pl. 64.

I. Dionysos and silens.

A. Dionysos, silens, and maenads. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

B. Same.

82. CAB. D. MÉD. 583. Kylix (twelve fragments).

Cat. ii, p. 437: Hartwig, p. 324, pl. 35, 4 a and b: Tonks, no. 41.

- I.* Man on couch with youthful wine-pourer.
A. Symposium.
83. CAB. D. MÉD. 603. Kylix (fragment).
Cat. ii, p. 443: Hartwig, pp. 499, 500, fig. 61.
I. White ground. Achilles and Penthesilea? Second frieze around central medallion.
A. Undecided.
84. PARIS, LOUVRE G 154. Kylix (fragments).
Cat. iii, p. 1000: Pottier, *Mon. Piot*, 1909 (xvi), pp. 124-132, pls. 15-16 (ext.), 17 (*I*). Pottier compares this kylix with the Onesimos Troilos kylix in Perugia. Nicole, *Corpus*, no. 70, sec. 2: Beazley, *VA.* p. 93.
I. Old man in mourning attitude (Priam?) and bearded warrior (Hector?). Middle part of figures missing.
A. Troilos pursued by Achilles. Polyxena. The walls of Troy.
B. Three warriors and a female figure.
 Senseless inscriptions.
85. LOUVRE G 155. Kylix (fragment). Formerly in Rome, Campana Coll.
Cat. iii, p. 1005: Klügmann, *Ann. d. Inst.* 1878, p. 38 ff., pl. E = Reinach, i, p. 339, 2: Roscher, iii, p. 246, 3 (*A*): Hartwig, p. 360 (wrongly noted as 'disappeared'): Tonks, no. 34: Nicole, *Corpus*, no. 70, sec. 2.
I. Remains of ephebos holding a cane.
A. Herakles, beardless, has seized the trident of Nereus and threatens him, he protesting. $\text{HO } \Gamma\text{A}\iota\varsigma \text{ K}\alpha\lambda\upsilon\omicron\varsigma$ (twice) . . . $\text{N}\alpha\iota$ (on vase).
86. LOUVRE G 156. Kotyle. From Nola: h. o.195, d. o.235.
Cat. iii, p. 1006: Hartwig, p. 338: Saglio, iv, p. 1159, fig. 6250: Tonks, no. 3: Nicole, *Corpus*, no. 70, sec. 2: Beazley, *VA.* p. 90 (Brygos Painter): Élie Faure, *Hist. de l'art*, s. v. 'Canthare d'Epigénès'.
A and *B.* Komos. Senseless inscriptions.
87. LOUVRE G 159. Kylix (fragments).
Cat. iii, p. 1008: Nicole, *Corpus*, no. 70, sec. 2.

I. Maenad.

A. Bacchic thiasos.

88 a-b. LOUVRE G 161 and 161 *bis*. Kylix (fragments).

Cat. iii, p. 1008: Beazley, *VA.* p. 96, no. 25 (attr. to painter of Paris Gigantomachy): Nicole, *Corpus*, no. 70, sec. 2.

a) G 161. *I.* Dancing ephebos (outside missing).

b) G 161 *bis*. *A.* Nude woman.

89. LOUVRE G 252. Kylix: h. 0.105, d. 0.22.

Cat. iii, p. 1030: Inghirami, *Mon. Etrusch.* v, pl. 36: Reinach, p. 79: Millin, *PVA.* ii, pl. 63: Beazley, *VA.* p. 96, no. 29 (attr. to painter of Paris Gigantomachy): Heydemann, *Ann. d. Inst.* 1868, p. 222: Stephani, *CR.* 1869, p. 227, no. 29: Jahn, *Philologus*, 26, p. 236, 0.

I. Youth on couch playing the game of kottabos.

A and *B.* Silens.

90. PETROGRAD 679 (St. 360). Rhyton (in form of dog's head):
h. 0.16.

Cat. i, p. 180 (W. p. 84): *CR.* 1865, pp. 143, 159, 182 = Reinach, i, p. 54, 5 and 6: Beazley, *VA.* p. 92: Romagnoli, *Ausonia*, 1907 (ii), p. 151, fig. 8: Roscher, iii, p. 3295, 8-9: Saglio, iv, p. 783, fig. 5902.

A and *B.* Pygmies and cranes.

A. HO ΓΑΙ HO Γ.ΙΣ.

B. HO ΓΑ.Σ.

91. PETROGRAD 680 (St. 407). Formerly in Campana Collection.
Rhyton (in form of horse's head): h. 0.28.

Cat. i, p. 194 (W. p. 84, fig. 11): *CR.* 1881, pp. 5, 49, 60 = Reinach, i, pp. 61, 7; 62: Beazley, *VA.* p. 92.

A. Komos, three figures. Η. ΓΑΙΣ ΚΑΥΟΣ ΗΛΛΑΙΣ ΚΑΥΟΣ
HO ΛΛ.Σ.

92. PHILADELPHIA MS 2445. Kylix. From Vulci: h. 0.095,
d. 0.235.

Bates, *AJA.* 1913, pp. 479-486: Beazley, *VA.* p. 96, no. 24 (painter of Paris Gigantomachy cup).

- I.* Youth (frontal face), with stick and chlamys.
A. Three komasts.
B. Same. Greater part missing.
- 92 *bis.* REGGIO DI CALABRIA. Kylix (fragments).
 Savignoni, *Ausonia* 1912 (vii), pp. 171-176, fig. on p. 173
 (attr. to Brygos atelier).
A and *B.* Gigantomachia.
93. ROME, VATICAN 550 (196). Kylix: d. 0.33.
 Helbig-Reisch, *Führer*, i, p. 332 (attr. to Hieron): *Mus. Greg.* ii, 80, 3 (84. 3): Hartwig, p. 372, no. 2 (list of vases allied to style of Brygos): Tonks, no. 14.
I. White ground without picture.
A. Groups of men and boys.
94. VATICAN 574 (227). Kylix. From Vulci: d. 0.27.
Mus. Greg. ii, 83, 1: Helbig-Reisch, *Führer*, i, p. 342: Overbeck, *KM.* (Apollon), p. 63, no. 14: Hartwig, p. 358: *El. Cér.* iii, pl. 86: *Bonn. Stud.* p. 73: *AZ.* 1844. pp. 321 ff. pl. 20 = Reinach, i, p. 357, 1-3: Tonks, no. 15: Baumeister, i, p. 680, fig. 741 (*A*): Walters, ii, p. 51, fig. 119 (*A*): Harrison, *Prolegomena*, p. 524, fig. 151 (*A*).
I. Symposium. Youth playing double flutes, and bearded man on a couch.
A. Maia discovering Hermes as an infant in a basket amidst the stolen cattle of Apollo.
B. Apollo rounding up his herd.
95. VATICAN 576 (174). Kylix: d. 0.32.
 Helbig-Reisch, *Führer*, i, p. 343: Gerhard, *Aus. Vas.* pl. 269-270 = Reinach, ii, p. 133, 8-11: Hartwig, p. 354: *Mus. Greg.* ii, 81, 2 = (ii, 85): Saglio, i (group on *A*), p. 1253, fig. 1648; iv, 933, fig. 5986: Tonks, no. 13: Duruy, *Hist.* ii, p. 134 (ext.).
I. Boy adjusting graves, and old man.
A. Youths arming, and cleaning weapons.
96. VATICAN 577. Kylix. From Vulci: d. 0.30.
 Helbig-Reisch, *Führer*, i, p. 344: *Mus. Greg.* ii, 81, 1 a and b-(85): Hartwig, p. 329, p. 105, note 1, no. 8: Tonks, no. 55.

- I. Man vomiting and girl.
A and B. Symposium.
- 96 *bis*. ROME, VILLA GIULIA 867. Rhyton (dog's head).
Helbig-Reisch, *Führer*, ii, p. 363, b: Beazley, *VA*. p. 92:
Boll. d'Arte, 1916, p. 343, fig. 6.
A. Symposium (on cup).
97. STUTTGART, HAUSER'S COLL. Kylix (fragment). From Corneto: d. 0.23 (approximately).
Hartwig, p. 334-335, fig. 45.
I. Traces of a man in cloak.
A. Komos.
B. Traces of an arm holding a stick.
98. STUTTGART, HAUSER'S COLL. Kylix (fragment). From Orvieto.
Hartwig, p. 318, fig. 42: Tonks, no. 33.
A. Head of silen. E.
99. STUTTGART, HAUSER'S COLL. Obscene kylix (fragment).
Hartwig, p. 349.
100. THEBES. Kotyle with vertical and horizontal handles:
h. 0.095, d. 0.12.
Beazley, *BSA*. 14, p. 302 (attr. to Onesimos or Brygos, cf. Louvre G 105): idem, *VA*. p. 90.
A. Silen with phallos spear.
B. Youth.
101. VIENNA, OESTERR. MUS. 328. Kotyle. From Caere: h. 0.25, d. 0.31.
Cat. p. 45-48, fig. 25: Buschor, p. 172, fig. 123: *Ann. d. Inst.* 1866, p. 241: *Mon. d. Inst.* viii, 27 = Reinach, i, p. 172: *Bonner Stud.* p. 75: Baumeister, i, p. 738, fig. 791: Beazley, *VA*. p. 90 (Brygos Painter): *WV*. i, 3 (incomplete): *Per. and Chip.* x, p. 617, fig. 344 (A): Roscher, iii, p. 2959, 8 (A): *F.R.* ii, pp. 121-124, pl. 84: Saglio, i, p. 1586, fig. 2124 (fig. of Achilles on A): Hartwig, p. 363: Tonks, no. 43: Jacobsthal, *Gött. Vas.* p. 51: Furtwängler, *Hist. u. Phil. Aufs. f. Ernst Curtius*, p. 186,

note 2: Luckenbach, p. 508, D: Nicole, *Corpus*, no. 70, sec. 2.

A. Priam, followed by attendants, enters the tent of Achilles, to ransom the body of Hector.

B. Chiefs in council.

102. VIENNA, UNIVERSITY COLL. Kylix.

Jahrb. d. Kunsthist. Samml. d. allerh. Kaiserh. 1889, p. 113: Hartwig, p. 328: Tonks, no. 61.

I. Girl and amphora. $\text{HO } \Gamma\text{AI}\Sigma \text{ KAN.}$

103. ? Plate (fragment). From Acropolis.¹

Ross, *Arch. Aufs.* pl. x: Klein, *Euphronios*, p. 38 (illustrated on p. 52, attr. to Epiktetos): Hartwig, p. 338: Tonks, no. 42.

I. Head and torso of a bearded man, singing.

104. ? Formerly in the Bassegio Collection in Rome. Kylix.

Hartwig, p. 341, 1-4: Gerhard, *Aus. Vas.* pl. 278-279 = Reinach, ii, 137, 1, 2, 3, 6: *WV.* vi, 2: Baumeister, p. 705, fig. 765: Saglio, i, p. 698, fig. 840 (I): Milani, *Mus. Ital.* iii, p. 244: Tonks, no. 28.

I. Man and youth with two dogs on leash who are about to fight.

A. Men and youths in palaistra with dogs.

105. ? Formerly in Bourguignon Coll., Naples. Kylix (fragment).

Hartwig, pp. 256-257, figs. 35 a and b: Tonks, no. 27.

I. Ephebos holding lyre. $\text{EIMI } \cdot \text{KOIONHN } \Gamma\text{AN.}$

A and B. Komos.

106. ? Formerly in Bourguignon Coll., Naples. Obscene kylix.

From Orvieto.

Bourguignon Sale Cat. p. 18, no. 53: Hartwig, p. 347.

I. Nude hetaira wearing a net ($\kappa\epsilon\kappa\rho\acute{\upsilon}\phi\alpha\lambda\omicron\varsigma$). On the krater KANE.

107. ? Formerly in Fontana Coll., Trieste. Obscene kylix (fragment). Hartwig, p. 348.²

¹ The fragment was picked up by Ross on the Acropolis and was formerly in his collection. Its present location is unknown.

² According to Hartwig the fragment was seen by Studniczka in 1886 and is of the most obscene character.

108. ? Formerly in Collection Lecuyer, Paris. Kylix.
 Fröhner, *Cat. Col. Lecuyer*, ii, E 5 (attr. to Euphronios):
 Hartwig, pp. 326; 105, note 1, no. 10 (attr. to Brygos):
 Wernicke, *Arch. Anz.* 1889, p. 149 (attr. to Euphronios):
 Tonks, no. 32, p. 75, fig. 17, b (for hetaira on A).
I. Bearded flute-player and boy.
A and *B.* Symposium.
- 109 a-b. ? Kylix (fragments).
 Benndorf, *GSV.* pl. 29, 1 a and b: Hartwig, p. 328:
 Tonks, no. 50, p. 114, note 3.
 Fragment a. Hand holding kantharos.
 Fragment b. Bearded head and shoulder.
 Doubtful inscriptions.
110. ? Kylix.
 Hartwig, pp. 349-351, figs. 48 a and b (from a drawing
 in the *Apparat* of the Berlin Museum).
I. Bearded man and youth playing the flutes.
A and *B.* Komos.
I. ΗΟ ΓΑΙΣ ΚΑΝΟΣ.
A. ΗΟ ΓΑ.
B. ΗΟ ΓΑΙΣ ΚΑΝ.

SUBJECTS

Myth., 3*, 4*, 6*, 7*, 9* *bis*,
 15 *bis*, 17, 18, 19, 29, 35, 36,
 59, 61, 75, 80, 80 *bis*, 92 *bis*,
 94.
 Heroic, 9* *bis*, 15, 23, 45 c, 52,
 85, 90.
 Epic, 6*, 7*, 8*, 9* *bis*, 16, 24 ?,
 30, 61, 63, 83, 84, 101.
 Bacchic, 4*, 10, 11, 33, 40, 54,
 60, 72, 76, 81, 87, 89, 98, 100.
 Military, 4*, 5*, 20, 43, 51, 68,
 95.
 Athletic, 18, 32, 34, 44, 47, 69.
 Komastic, 2*, 9*, 12, 26, 28, 31,
 37, 42, 47, 48, 50 a-c, 58, 62,
 65, 69, 71, 74, 78, 79, 86, 88,
 91, 92, 96, 97, 99, 103, 105,
 106, 107, 109, 110.
 Genre, 21, 25, 27, 27 *bis*, 38, 39,
 41, 45 a-b, 46, 49, 57, 66, 67,
 70, 73, 77, 93, 102, 104.
 Symposium, 13, 14, 22, 53, 55,
 56, 59, 64, 66, 82, 89, 94,
 96, 96 *bis*, 108.

SHAPES

Rhyton, 33, 55, 67, 78, 90, 91,
 96 *bis*.
 Kyathos, 68.
 Kantharos, 29, 76.
 Lekythos, 16, 17, 35, 41, 56, 70,
 75.
 Kotyle, 34, 86, 100, 101.
 Kylix, 1*-9* *bis*, 10-15 *bis*,
 19-28, 30, 32, 36-40, 42-54,
 57-66, 69, 71-74, 77, 79-85,
 87-89, 92-96, 97-99, 102,
 104-110.
 Plate, 103.
 Alabastron, 18.
 Mug, 31.

OTHER ATTRIBUTIONS

Foundry Painter, 1, 3, 6, 12,
 13, 14.
 Euphronios, 13*.
 Panaitios Painter, 61.
 Makron, 43, 69, 96.
 Onesimos, 4, 6, 27.
 Paris Gigantomachy Painter,
 24.

THE PAINTER OF THE CERBERUS PLATE

Beazley, *VA.* pp. 13-14.

Beazley has given the name to the painter of the plate in Boston representing Herakles bringing up Cerberus from the lower world. The artist belongs to the end of the Epiktetan cycle.

1. BOSTON 01.8025. Plate. Formerly in Bourguignon Coll., Naples. From Chiusi: d. 0.195.
Ann. Rep. Mus. Fine Arts, 1901, p. 33, no. 7: *Bull. d. Inst.* 1851, p. 171: Hartwig, *Jhb.* 1893, p. 159, 160 (fig.): *MS.* p. 34, note 1: Beazley, *VA.* p. 14.
I. Herakles, Hermes, and Cerberus. Below exergue.
2. BOSTON 03.385. Plate. From Chiusi: d. 0.19. Found in same tomb as no. 7 below.
Ann. Rep. Mus. Fine Arts, 1903, p. 70, no. 51: *CIG.* 7814: *Bull. d. Inst.* 1840, p. 4: *AZ.* 1848, p. 296: Hartwig, *Jhb.* 1893, p. 161, note 6: Klein, *LI.* p. 61, no. 5: Wernicke, p. 31: Beazley, *VA.* p. 14.
I. Two youths in palaistra. +ΣΕΝΟΦΟΝ ΔΟΡΟΘΕΟΣ.
Both names incised.
3. LONDON, BRIT. MUS. E 138. Plate (fragment).
Cat. iii, p. 136: Beazley, *VA.* p. 14.
I. Akontist. Second figure lost.
4. NEW HAVEN, YALE 169. Plate: d. 0.185.
Beazley, *VA.* p. 14, fig. 5.
I. Ajax, Cassandra, and Athena. ΚΑΤΑΔΡΑ ΑΙΑΣ ΑΘΕ-ΝΑΙΑ.
5. YALE 170. Plate: d. 0.185.
Beazley, *VA.* p. 14.
I. Dionysos and dancing silen.
6. PARIS, LOUVRE G 67. Plate. From Etruria: d. 0.19.
Cat. iii, p. 922: *Album*, ii, p. 150, pl. 96: Beazley, *VA.* p. 14.
I. Theseus and Minotaur.

7. ? Plate. Formerly in Blayds Coll. From Chiusi. Found in same tomb as no. 2 (Boston 03.385).

Bull. d. Inst. 1840, p. 4: *AZ.* 1847, pl. 2 = Reinach, i, p. 363. 1: *El. Cér.* iii, p. 261, pl. 98 (represented in error as b.f.): Overbeck, *KM.* (Zeus), p. 479, 17, pl. 7, 18: Engelmann, *de Ione*, p. 19, J: *Jhb.* 1903, p. 53, no. 12: Hartwig, *Jhb.* 1893, p. 161, note 6: Klein, *LI.* p. 61, no. 5: Hoppin, *Harvard Stud.* xii, p. 338, no. 3: Mellen, *de Jur. fabula*, p. 40: Beazley, *VA.* p. 14.

I. Hermes, Io (as heifer), and Argos. HEPMEΣ.

SUBJECTS

Heroic, 1, 6, 7.

Epic, 4.

Bacchic, 5.

Athletic, 2, 3.

SHAPES

Plate, 1-7.

CHACHRYLION

Robert in Pauly-Wissowa, *s.v.* Chachrylion.

Klein, pp. 124-134.

Hartwig, pp. 17-70.

Perrot and Chipiez, x, pp. 380-386.

Walters, i, p. 424.

Nicole, *Corpus* 71.

Beazley, *VA.* p. 14.

Chachrylion is known to us only as a potter. Since the Munich Geryon kylix which he made is signed by Euphronios as painter (Euphronios 7*) and the other Chachrylion vases are emphatically not by the same hand he certainly employed at least two painters. As yet no comprehensive treatment of his painters' work has been made and it is quite possible that the various signed vases are the work of several different hands.

His signature is preserved on fourteen complete vases and seven fragmentary ones; all except one are kylixes. A kylix (18*) which bore his signature has now disappeared.

The Chachrylion painter stands midway between the Epiktetan and Euphronian cycles and it may well be that he was the teacher of Euphronios. He uses the *καλός* names Leagros and Memnon; the name Epidromos occurs only on attributed vases.

1*. ADRIA, MUSEO BOCCHI 199. Kylix (fragment).

Schöne, *Mus. Bocchi*, p. 74, no. 199, pl. ii, 4.

Micali, *Mon. Ined.* p. 292, pl. 45, 3.

Klein, p. 126, no. 5; *Euphronios*, p. 113 (fig.).

Hartwig, p. 18, v.

Jahrb. 1911, p. 180, fig. 80.

Nicole, *Corpus*, 71, no. 5.

I. Bearded man on couch playing kottabos. [+A]PV[VION
EΓ]OI[EΞEN].



2*. ATHENS. Plate (fragment). From Acropolis.

Athen. Mitt. 1888, p. 441.

Hartwig, p. 17, i; p. 70.

Nicole, *Corpus* 71, no. 1.

I. Only a hand and a basket preserved. [+A]XPVVI[ON
ΕΓΟΙΕΣΕΝ].



3*. BERLIN 2267. Kylix. From Etruria: h. 0.13, d. 0.33.

Cat. p. 542, no. 2267.

Brunn, *KG.* ii, p. 702, no. 3.

CIG. 8236.

Klein, p. 125, no. 3; *Euphronios*, p. 314, no. 58.

Hartwig, p. 36, pl. ii, 1.

Nicole, *Corpus* 71, no. 7.

I. Silen balancing kantharos on his back. +Α.ΡΥΙΟΝ
ΕΡΟΙΕΣΕ.



- 4*. BOSTON 95.33. Kylix. Formerly in Van Branteghem Coll.
From Marion, Cyprus: h. 0.07, d. 0.21. Found in same
tomb as the Hermaios kylix, Brit. Mus. E 34 (Hermaios
2*).

Ann. Rep. Mus. Fine Arts, 1895, p. 20, no. 21.

Van Branteghem Sale Cat. no. 30, pl. 3.

Burlington Cat. 1888 (Van B. Coll.), no. 7, pl. 3.

Klein, p. 221.

Nicole, *Corpus* 71, no. 3.

Hartwig, p. 32, fig. 4.

Beazley, *VA.* p. 14 (attr. to same painter as Hermaios,
no. 2*).

I. Maenad with krotala. +Α+ΡΥΘΙΟΝ ΕΡΘΙΕΣΕΝ.



5*. CAMBRIDGE 71. Kylix. Formerly in possession of Col. Leake. From Vulci: h. 0.125, d. 0.32.

Cat. p. 44, pl. 27.

Brunn, *KG.* ii, p. 702, no. 1 (points out DeWitte's error in describing the vase as b.f.).

CIG. 8237.

AZ. 1846, p. 206.

Klein, p. 125, no. 2; *Euphronios*, p. 310, no. 39.

Hartwig, p. 35, pl. ii, 3.

Nicole, *Corpus* 71, no. 6.

I. Bearded komast with krotala and flute-case. +A+PVVION
ΕΓΟΙΕΞΕΝ.

6*. FLORENCE. Kylix. From Orvieto: h. 0.10, d. 0.29.

Bull. d. Inst. 1882, p. 237.

Milani, *Stud.* i, p. 233, fig. 95 (*I*).

Mus. Ital. iii, pl. 2, p. 209 = Reinach, i, p. 528.

Sarnow, *Theseussage*, no. 1.

Klein, p. 128, no. 9.

Roscher, iv, p. 1011, no. 1.

Wernicke, *Jhb.* 1892, p. 212, note 9. 1.

Hartwig, p. 19, xv.

Saglio, v, p. 228, fig. 6885 (Theseus and Prokrustes).

Ely, *JHS.* 1888, p. 278, no. 13.

Harrison and MacColl, p. 16, pl. x.

Harrison, *Myth. Int.* fig. 23.

Beazley, *VA.* p. 7.

Gardiner, *JHS.* 1905, p. 281, fig. 18 (*A*).

Pottier, *Louvre Cat.* iii, p. 907.

Nicole, *Corpus* 71, no. 15.

Harrison, *Prolegomena*, p. 635, fig. 171 (*I*).

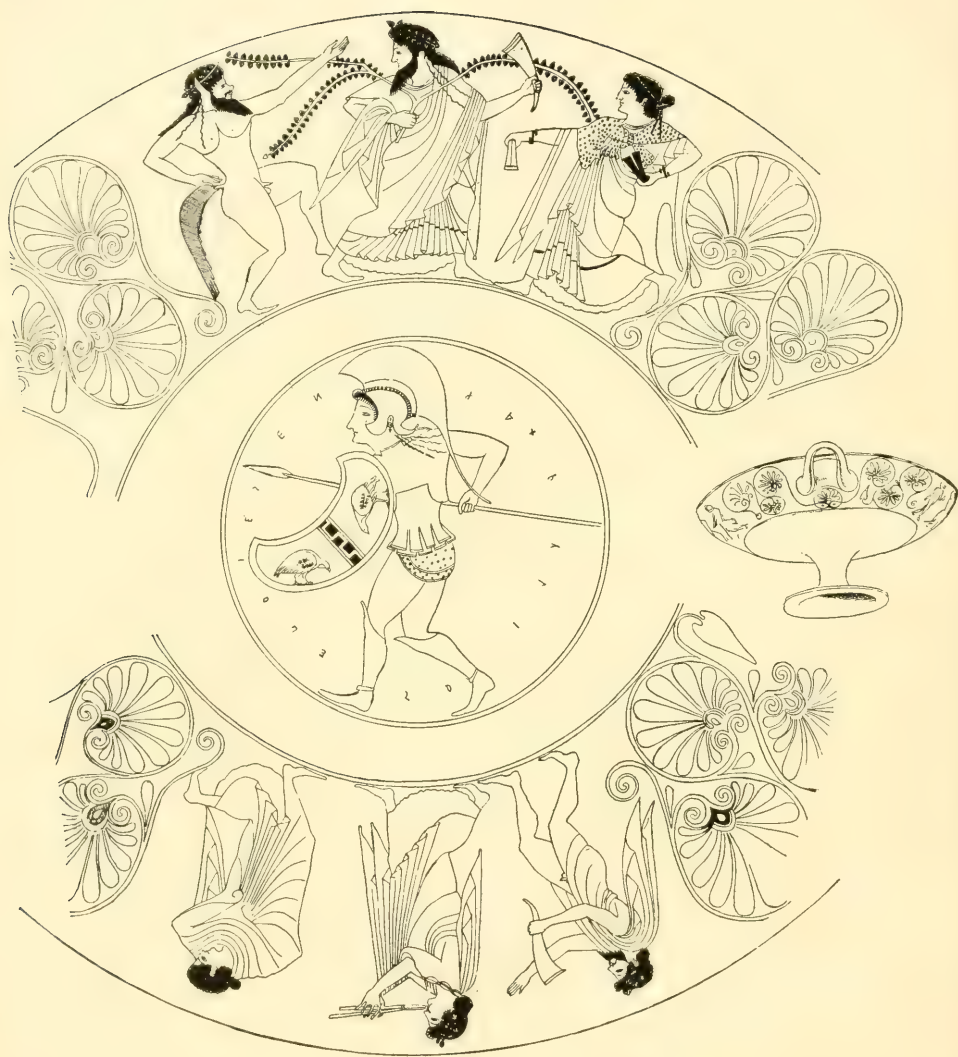
Wulff, p. 45 a.

I. Flying Eros. HO ΓΑ · < ΚΑΥ · <.

A. Exploits of Theseus; Skiron, Kerkyon, Marathonian Bull.
+ Α + ΠΥΛΙΟΝ · · ΟΕ < ΕΝ.

B. The same; Sinis, Minotaur, and Prokrustes. . . . ΝΑΙΟ <
ΚΑΥΟ < + Α + Π · · · · ΕΓΟΙΕ < ΕΝ ΕΓΟΕ < ΕΝ.





7*. LONDON, BRIT. MUS. E 40 (815). Kylix. From Vulci:

h. 0.125, d. 0.33.

Cat. iii, p. 65.

Durand Coll. 352.

WV. D, pl. vii.

Nicole, *Corpus* 71, no. 12.

Murray, *Des.* no. 25 (*I*).

Brunn, *KG.* ii, p. 702, no. 4.

CIG. 8234.

Klein, p. 126, no. 6; *Euphronios*, p. 303, no. 13 (*I*).

Hartwig, p. 18, xii.

Beazley, *VA.* p. 12.

Corey, p. 56.

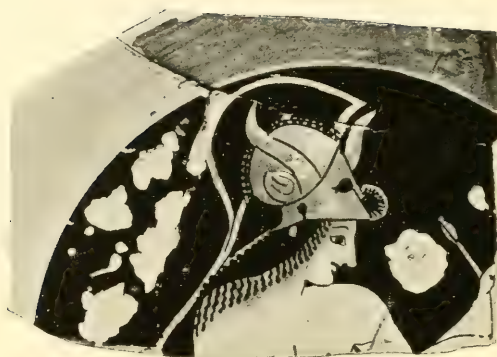
I. Amazon. +A +PVVION ΕΓΟΙΕΞΕΝ (retr.).

A. Dionysos, silen, and maenad.

B. Komos. The exterior is very fragmentary.



- 8*. BRIT. MUS. E 41 (827). Formerly Canino Coll. 1828. Kylix.
 From Doganella: h. 0.12, d. 0.324. The foot belongs
 to another kylix.
Cat. iii, p. 66.
 Canino Coll. 1828, *Cat.* no. 560.
CIG. 8231.
 DeWitte, *Descr.* no. 115.
 Gerhard, *Rapp. Volc.* 705.
 Brunn, *KG.* ii, p. 702, no. 5.
WV. D, pl. 7.
 Murray, *Designs*, no. 26 (*I*) and fig. 3 (*A*).
 Klein, p. 127, no. 8; *Euphronios*, p. 307, no. 29.
Mus. Ital. iii, pp. 236, 275, 276 (*I*).
 Corey, p. 44.
 Beazley, *VA.* p. 12.
 Harrison, *Myth. and Mon.* pp. cxxii, fig. 26 (*I*), cxxxix,
 fig. 36 (*A*).
 Hartwig, p. 19, xiv.
 Robert, *Bild u. Lied*, p. 112.
 Per. and Chip. x, p. 383, fig. 228 (*I*), p. 384, fig. 229 (*A*).
 Nicole, *Corpus* 71, no. 15.
- I.* Youth with lyre and maiden. XAIPE ΣV.
A. Theseus carrying off Antiope. VS (retr.) ANTIOΓEIA
 ΓEPIΘOΣ (retr. cf. Kretschmer, p. 141). ΦOPBAΣ (retr.).
B. Two boys on horseback, youth, and maiden. +A +VVION
 (retr.).



8* *bis*. BRIT. MUS. 97.10-28.2. Kylix (fragments).

Nicole, *Corpus* 71, no. 19.

*Brit. Mus. Guide*⁴, 1912, p. 227.

Arch. Anz. 1898, p. 237, no. 5.

I. Archer. [+A + P]V\I[O]N [EΓOIE<]EN.

A. Procession.

B. Libation.



9*. PALERMO. Kylix. Formerly in Cassuccini Coll. From Chiusi: h. 0.12, d. 0.28.

Inghirami, *Mus. Chiusino*, pls. 209-211.

Saglio, i, p.1237, fig. 1578 (I).

Klein, p. 129, no. 13; *Euphronios*, p. 302, no. 8.

Wernicke, p. 90.

Hartwig, pp. 19-24, pl. i.

Nicole, *Corpus* 71, no. 13 (attr. to Pamphaios).

I. Young warrior raising shield. +A...V.ON KAVOS.

A. Komos. HO ΓΑΙΣ ΝΑΙ+Ι ΚΑΒΟΣ ...ΟΣ ΝΕΑΝΙΑ.

B. Same. HO ΓΑΙΣ ΚΑΒΟΣ ΝΑΙ+Ι ΚΑΒΟΣ.



10*. PARIS, LOUVRE G 35. Kylix. Formerly in the Canino Coll.,
and in Colls. R. Rochette and Paravey: h. 0.08, d.
0.225.

Cat. iii, p. 907: *Album*, ii, p. 141.

DeWitte, no. 79.

CIG. 8235.

Klein, p. 125, no. 1; *Euphronios*, p. 304, no. 14.

Brunn, *KG.* ii, p. 702, no. 2.

Nicole, *Corpus* 71, no. 2.

Hartwig, p. 34, pl. ii, 2.¹

I. Amazon with bow and axe. +A+PVVION ΕΓΓΙΕΣΕΝ.

¹ The vase is not a plate as stated by Hartwig, but the center of a kylix which has been cut down.

11*. LOUVRE G 36. Kylix: h. 0.10, d. 0.27.

Cat. iii, p. 907: *Album*, ii, p. 141, pl. 91.

Klein, p. 128, no. 10; *Euphronios*, p. 306, no. 24 (the name of Memnon was falsely read by Klein).

Hartwig, p. 18, ix.

Nicole, *Corpus* 71, no. 9.

Per. and Chip. x, pp. 382-383, figs. 225-227.

I. Youth playing ball. + A + ON.

A. Crowning of a victor. HO ΓΙΣ ΚΑ Ο (retr.) ΝΕΔ (retr.)
. . . ΟΣ (retr.) . . . ΟΣ (retr.) ΚΑΝΟΣ (retr.).

B. Ablutions in the palaistra. HO ΓΑΙΣ ΚΑΝΟΣ (retr.)
ΝΕΔΙΑ (retr.) ΚΑΝΟΣ. Klein reads one *καλός* too many.





12*. LOUVRE G 37. Formerly in Campana Coll. Kylix (fragments).

Cat. iii, p. 908: *Album*, ii, p. 142, pl. 91 (I).

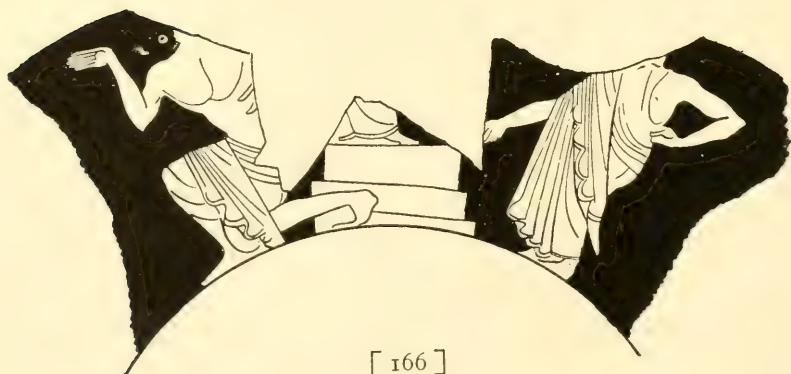
Klein, p. 128, no. 11 (false description); *Euph.* p. 306, no. 23.

Hartwig, p. 18, x.

Nicole, *Corpus* 71, no. 10.

I. Youth preparing to throw the akontion. + A + PVVIO.
ΕΓΟΙΕΞΕΝ.

A. Only a hand holding a lance, and traces of a horse's hoof, preserved. . . . A . . .



13*. LOUVRE G 38. Kylix. From Etruria: h. 0.105, d. 0.26.

Cat. iii, p. 909: *Album*, ii, p. 142.

Klein, p. 129, no. 12; *Euphronios*, p. 307, no. 27.¹

Hartwig, pp. 24-28, figs. 2 a-c.

Nicole, *Corpus* 71, no. 11.

I. Apoxyomenos. + A + · VVI · N ΕΓΟΙΕΞΕ.

A. Concert (cf. Antaios krater of Euphronios).

B. Lower part of three youths.

¹ Klein by error gives the description of another vase for B.



14*. LOUVRE G 39. Kylix (fragment).

Cat. iii, p. 909: *Album*, ii, p. 142, pl. 91.

Nicole, *Corpus* 71, no. 16.

I. Part of an ephebos reclining on a cushion. ΧΑ[XPVVION
ΕΓΟΙΕΣΕΝ].



15*. LOUVRE. Kylix. Formerly in Rayet's Coll. From Velanidezza (Attica).

Not in the *Louvre Cat.*

Pottier, *Gaz. Arch.* 1888, p. 172.

Rayet, *Bull. d. Ant. d. France*, 1878, p. 48.

Coll. Rayet, no. 146.

Klein, p. 126, no. 4; *Euphronios*, p. 301, no. 3.

Rayet and Collignon, p. 175, fig. 71.

Per. and Chip. x, p. 385, fig. 230 (I).

Nicole, *Corpus*, 71, no. 4.

Hartwig, p. 18, no. iv.

I. Youthful warrior. + A + PVV · ON E . . . E < EN.

15* bis. PETROGRAD, RUSS. ARCH. SOCIETY.¹ Kylix (fragmentary).

Zapiski Russ. Arch. Obschestva, 1913, pl. 1, 1.

Probably no exterior pictures. Interior up to medallion, and exterior covered with brilliant orange slip like the Euphronios Geryon kylix.

I. Youth with horse. XA > [P] V[ΛION] (retr.) E[ΓΟΙΕ- < EN].

¹ I am indebted to Beazley for calling the fragment to my attention but I have been unable to secure a copy of the publication.

- 16*. ROME, MUS. TORLONIA, TRASTEVERE. Kylix. Formerly
in Coll. of Aug. Castellani. From Vulci.
Noël d. Vergers, *Etrurie*, iii, pl. 37, p. 30.
Bull. d. Inst. 1868, p. 75.
Klein, p. 130, no. 14; *Euphronios*, p. 300, no. 1 (I).
Hartwig, p. 18, viii; *Nachtrag*, no. 1.
Beazley, *VA*. p. 12.
Nicole, *Corpus* 71, no. 8.
I. Warrior. + A + PVV[IO]N E≤EN.
A. Scenes in palaistra. MEMNON KAVOΣ.
B. Same.





17*. SYRACUSE 21198. Kylix (fragment). From Gela: h. o. 115,
d. o. 077.

Orsi, *Mon. Ant. Linc.* 1907, p. 458, fig. 328.

Nicole, *Corpus* 71, no. 17.

Per. and Chip. x, p. 380, note 1.¹

I. Youth (back view) grooming horse. + A + PVV1UN
EΓOIESEN. The outline of the horse's back and belly is
seen through the youth's body.

¹ Perrot is inclined to believe that the vase is an ancient forgery as the execution is so inferior to the rest of the signed vases. This is quite possible (cf. Hoppin, *Euthymides and his Fellows*, p. 57). At the same time, in spite of the faulty proportions, the fragment possesses a certain charming *naïveté* and after all the difference in execution is no more marked than that to be seen in the work of other painters.



18*. ? Kylix. Formerly in Bassegio's possession, Rome. From Vulci.

Mus. étr. 1186.

Brunn, *KG.* ii, p. 703, no. 6.

CIG. 8232.

Wernicke, *AZ.* 1885, p. 254: idem, *LN.* p. 39, 7.

WV. F, i.

Stuart, *Archaeologia*, 23, p. 212.

Gerhard, *Rapp. Volc.* no. 705.

Robert, *Bild u. Lied*, p. 159.

Klein, p. 126, no. 7; *Euphronios*, pp. 314 (*I*), 316, no. 65.

Hartwig, pp. 19, xvi; 28-31, figs. 3-3 b.

Panofka, *Eigenn.* p. 41.

Nicole, *Corpus* 71, no. 18.

I. Silen with wine-skin and horn. + A + PVVION ΕΓΟΙΕΣΕΝ.

A. Murder of Aegisthus. VE·AA·OΣ . . . OΣ.

B. Combat.

- 19*. ? Kylix (fragment). From Marzabotto.
 Gozzadini, *Di un antica Necropoli à Marzabotto*, p. 34;
 idem, *Renseignements sur une anc. necr. à Marzabotto*,
 p. 11, 16.
 Klein, p. 130, no. 15.
 Nicole, *Corpus* 71, no. 20.
 Fragment of a foot of a kylix. . . . PVVION ΕΓΟΙΕΣ . . .
 19* bis. v. Euphronios 7*.

ATTRIBUTED VASES

20. BALTIMORE. Kylix. From Italy: h. 0.11, d. 0.30.
 AZ. 1885, p. 255, pl. 19, 2 (I) = Reinach, i, p. 462, no. 8:
 Milani, *Mus. Ital.* iii, p. 218, note 8, 284 (attr. to Euthy-
 mides): Klein, p. 132, no. 10: LI. p. 75, no. 20: Hartwig,
Röm. Mitt. 1887, p. 167; idem, *MS.* pp. 39-43, figs. 5 a-b.
 (attr. to Chachrylion): Wernicke, p. 41, no. 20 (vase
 falsely placed in New York): Nicole, *Corpus* 71, attribu-
 tions.
 I. Man and youth (part of man restored). VEAΛΠΟΣ · ΑΥΟΣ.
 A and B. Komos (considerably restored).
 A. ΚΑΥΟΣ.
 B. Ε · ΙΔΡΟΜΟΣ · ΑΥΟΣ.
 Graffito on base FE.
 21. BERLIN INV. 3239. Kylix. Formerly in Van Branteghem Coll.
 From Vulci: h. 0.045, d. 0.237.
Van Branteghem Sale Cat. no. 33: Hartwig, pp. 51-54,
 pl. iv. (attr. to Chachrylion): Furtwängler, *Arch. Anz.*
 1893, p. 89, no. 35; idem, *BPW.* 1894, p. 144: F.R. ii,
 p. 84, note 1 (attribution denied): Klein, *LI.* p. 78, no. 27.
 As the ΕΓ in the inscription is modern, Hartwig's reading
 of ΕΓΙΔΡΟΜΟΣ is incorrect.
 I. Fleeing Egyptian. VEAΛΠΟ · Ε ΚΑΥΟΣ.
 A and B. Herakles and Busiris. · ΕΑ Σ.
 22. BRUSSELS, SOMZÉE COLL.¹ Kylix. Formerly in Van Bran-
 teghem Coll. From Chiusi: d. 0.242.

¹ Whether the vase has remained in Brussels since the Somzée sale I have been unable to discover.

Van Branteghem Sale Cat. no. 32: *CIG.* 7819: *Somzée Sale Cat.* p. 9, no. 41: *Mus. Chiusino*, pl. 35: *El. Cér.* iii, p. 253, pl. 87: Panofka, *Eigennam.* pl. ii, 2: *Heilgötter*, pl. i, 7: Hartwig, *Jhb.* 1893, p. 169 (attr. to Chachrylion): Furtwängler, *Coll. Somzée*, pl. 17: Klein, *LI.* p. 83, 6.

I. Hermes Kriophoros. ΕΓΙΔΡΟΜΟΣ ΚΑΥΟΣ.

A and *B.* Very fragmentary. Traces of symposium.

23. LONDON, BRIT. MUS. E 25 (850). Kylix: h. 0.07, d. 0.19.

Cat. iii, p. 58: *CIG.* 7818 b: Klein, p. 133, no. 4: *LI.* p. 83, no. 3: Wernicke, p. 65, no. 6 (wrong number): Hartwig, pp. 44, v (wrong number), 46-47, pl. iii, 1 (attr. to Chachrylion).

I. Kneeling youth. ΕΓΙΔΡΟΜΟΣ ΚΑΥΟΣ Ι + ΙΑΛ.

24. BRIT. MUS. E 43. Kylix. Formerly in Van Branteghem Coll.: h. 0.076, d. 0.196.

Cat. iii, p. 67: *Van Branteghem Sale Cat.* no. 31, pl. iv: Klein, *LI.* p. 85, no. 10, fig. 21: Hartwig, pp. 44, vii, 50, pl. iii, 3: Nicole, *Corpus* 71, attributions.

I. Two warriors in combat. ΕΓΙΔΡΟΜΟΣ ΚΑΥΟΣ.

24 bis. PARIS, LOUVRE G 40. Kylix (only bottom and foot preserved).

Cat. iii, p. 910: *Album*, ii, p. 142, pl. 91 (*I*) (attr. to Chachrylion): *Cat. Campana*, iii, 577: Klein, p. 220, no. 15 (imitation of Oltos): Hartwig, *JHS.* 1891, p. 347 (attr. to Pamphaios): Nicole, *Corpus* 71, (attr. to Chachrylion).

I. Youth on couch. ΕΓΟΙΕΣΕΝ.

A and *B.* Traces of feet.

25. LOUVRE G 112. Kylix (fragments). Formerly in Campana Coll.

Cat. iii, p. 951: Saglio, i, p. 1584, fig. 2115; iv, p. 967, fig. 5996: Klein, *LI.* p. 84, no. 8: Wernicke, p. 65, no. 5: Hartwig, pp. 44, vi, 48, pl. iii, 2.

I. Man and youth sacrificing a pig. ΕΓΙΔΡΟΜΟΣ. Under exergue ΚΑΥΟΣ.

26. PETROGRAD. Kylix.

Mus. étr. 1425: *CIG.* 7817: Stuart, *Archaeologia*, 23, p. 220: Panofka, *Eigennam.* p. 6: Klein, p. 133, no. 3: *LI.* p. 83, no. 5: Wernicke, p. 65, no. 2: Hartwig, p. 44, i.

I. Bearded man holding hare by the ears (Klein). Youth holding hare by ears, his dog behind (Hartwig and Wernicke). ΕΠΙΔΡΟΜΟΣ ΚΑΥΟΣ.

27. ? Kylix. Formerly in Canino Coll.

Mus. étr. 1473: *CIG.* 7818: Panofka, *Eigennam.* p. 6, pl. i, 7: Stuart, *Archaeologia*, 23, p. 224: Gerhard, *Aus. Vas.* pl. 276, 5 = Reinach, ii, p. 135, 15-17: Klein, p. 133, no. 2: *LI.* p. 83, no. 2: Wernicke, p. 65, no. 3: Hartwig, pp. 44, iv, 46 (attr. to Chachrylion).

I. Man with dog. ΕΠΙΔΡΟΜΟΣ ΚΑΥΟΣ.

28. ? Kylix.

Panofka, *Eigennam.* p. 6, pl. i, 4: Wernicke, p. 65, no. 4: *AZ.* 1885, p. 290: Klein, p. 134, no. 5: *LI.* p. 83, no. 4: Hauser, *Jhb.* 1887, p. 106: Hartwig, pp. 44, iii, 45, fig. 6 (attr. to Chachrylion): Gardiner, *Greek Ath. Sp.* p. 276, fig. 49 (I).

I. Youth by stele. ΕΠΙΔΡΟΜΟΣ.

SUBJECTS	SHAPES
Myth., 6*, 22.	Kylix, 1*, 3*-19*, 20-28.
Heroic, 6*, 7*, 8*, 10*, 21.	Plate, 2*.
Epic, 18*.	
Bacchic, 3*, 4*, 7*, 18*.	OTHER ATTRIBUTIONS
Military, 8* <i>bis</i> , 9*, 15*, 16*, 18*, 24.	Ambrosios Painter 3.
Athletic, 11*, 12*, 13*, 16*, 17*.	Euphronios, 20, 33.
Komastic, 5*, 7*, 9*, 20.	Oltos, 40.
Genre, 8* <i>bis</i> , 15* <i>bis</i> , 23, 25, 26, 27, 28.	SIGNATURE (as potter)
Symposium, 1*, 14*, 22, 24 <i>bis</i> .	Euphronios, 7*.
? 2*.	

THE CHARMIDES PAINTER

Beazley, *VA*. pp. 74-76.

Several small vases which bear the name Charmides are obviously by the same hand, and are the work of a painter of the ripe archaic period to whom Beazley has given the name of the Charmides Painter.

1. BOSTON 76.46. Formerly in Colls. Pagani, Peytriguët, Castellani. Neck amphora (ridged handle). From Capua: h. 0.323.

Cat. p. 155, no. 424 with fig. (A): *Cat. Castellani* (1866), no. 58: Helbig, *Bull. d. Inst.* 1864, p. 177: Klein, *LI*. p. 144, no. 9: Wernicke, p. 88, no. 11: Beazley, no. 1.

A. Two silens, one carrying his father pickaback. ΧΑΡΜΙΔΕΣ ΚΑΥΟΣ.

B. Silen.

2. LONDON, BRIT. MUS. E 289. Formerly in Blacas Coll. Nolan amphora. From Nola: h. 0.365.

Cat. iii, p. 212: Gerhard, *Ant. Bildw.* i, pl. 32: *CIG.* 7883: Panofka, *Eigenn.* p. 70, pl. 3, 2: Welcker, *Alt. Denk.* v, p. 395, pl. A, 2: Wernicke, p. 87, no. 1: Overbeck, *HG.* p. 122, no. 54, pl. x, 1: Klein, *LI*. p. 142, no. 1: Gerhard, *Hyperbor.-Röm. Stud.* i, pp. 156 ff.: R. Rochette, *Mon. inéd.* p. 262: Harrison, *Prolegomena*, p. 293, fig. 77: Cecil Smith, *JHS.* iv, p. 97, no. 3: Beazley, no. 7.

A. Judgment of Paris: Paris, Hera, Athena, Aphrodite, Eros. ΚΑΥΕ + Λ·Μ··ΕΣ Κ·¹

B. Hermes.

3. BRIT. MUS. E 290 (old no. 864). Nolan amphora. Formerly in Hamilton Coll.: h. 0.365.

Cat. iii, p. 213: *CIG.* 7616 b: Cecil Smith, *JHS.* iv (1883), pp. 96 ff., pl. 30: Hartwig, p. 447, note: *Philolog.* 50 (n.f.

¹ There is no trace on the vase of the Timoxenos inscription or the caduceus as given in the older publications.

- iv), p. 185, pl. 2: Wernicke, p. 88, no. 10: Klein, *LI*. p. 143, no. 3: Roscher, s.v. Herakles, pp. 2215, 2234: iii, p. 2083, fig. 1: Beazley, no. 2: Harrison, *Prolegomena*, p. 174, fig. 18: Saglio, iii, p. 112, fig. 3783 (A).
- A. Herakles and Geras. $\text{HEPA}\varsigma + \text{APMI}\Delta\text{E}\varsigma \text{ KAVO}\varsigma$.
 B. Youth. $\text{KAVO}\varsigma$.
 The inscription on reverse occurs in the plate of the *JHS*.
 Not mentioned in catalogue.
4. BRIT. MUS. E 292. Formerly Blacas Coll. 74. Nolan amphora. From Nola: h. 0.34.
Cat. iii, p. 213: Panofka, *Eigenn.* pp. 37, 73, note 164: Wernicke, p. 84, no. 2: Klein, *LI*. p. 144, no. 7: Beazley, no. 4.
 A. Two silens pursuing
 B. Running maenad.
 A. $\text{TIM}\Delta + \varsigma\text{ENO}\varsigma \text{ KAVO}\varsigma + \text{APMI}\Delta\text{E}\varsigma \text{ KAVO}\varsigma$.
 B. $\text{KAVO}\varsigma$.
 Graffito on base B.
5. BRIT. MUS. E 293 (old no. 858). Formerly Durand Coll. 46. Nolan amphora. From Nola: h. 0.327.
Cat. iii, p. 214: *CIG.* 7882: Gerhard, *Ant. Bildw.* pls. 55, 3 (B), 56, 1 (A): Panofka, *Eigenn.* p. 73, pl. iii, 8: *El. Cér.* iv, p. 176, pls. 45, 46: R. Rochette, *Mon. inéd.* p. 225, pl. 44, 2: Furtwängler, *Eros in d. Vasenmalerei*, p. 15: Wernicke, p. 84, no. 1: Klein, *LI*. p. 146, no. 2: Beazley, no. 5.
 A. Flying Eros catching a hare. $\text{TIMO} + \varsigma\text{ENO}\varsigma \text{ KAVO}\varsigma$.
 B. Flying Eros with taenia. $\text{KAVO}\varsigma$.
6. BRIT. MUS. E 571. Lekythos. From Gela: h. 0.343.
Cat. iii, p. 324: *AZ.* 1864, p. 163, no. 7: Cecil Smith, *JHS.* iv, p. 97, no. 10: Wernicke, p. 89, no. 15: Klein, *LI*. p. 146, no. 19: Beazley, no. 9.
 A. Eros flying with a hare in each hand. $+ \text{APMI}\Delta\text{E}\varsigma \text{ KAVO}\varsigma$.
7. PARIS, CAB. D. MÉD. 366. Nolan amphora. From Nola: h. 0.345.

Cat. p. 267: *CIG.* 7889: *El. Cér.* iv, p. 181, pl. 51 (A): Panofka, *Eigenn.* p. 35: Schulz, *Bull. d. Inst.* 1842, p. 13: Cecil Smith, *JHS.* iv, p. 97, no. 5: Klein, *LI.* p. 145, no. 15: Wernicke, p. 88, no. 7: Beazley, no. 8: drawing in the Berlin *Apparatus*, xxiii, 30.

- A. Flying Eros with shield and spear. ΚΑΛΟΣ + ΔΡΜΙΔΕΣ.
B. Youth. ΚΑΛΟΣ.

8. PARIS, LOUVRE G 211. Formerly in De Witte's Coll. Nolan amphora: h. 0.335.

Cat. iii, p. 1025: Beazley, no. 6.

- A. Eros with lyre and dog. ΚΑΛΟΣ.
B. Youth. ΚΑΛΟΣ.

9. ? Nolan amphora. Formerly in collection of Gen. Cella.

Bull. Nap. n. s. i, pl. x = Reinach, i, p. 475, 3-5: Klein, *LI.* p. 143, no. 2: Beazley, no. 3.

- A. Herakles and Amazons. ΗΙΓΓΟΝΙΚΕ (r.) + ΔΡΜΙΔΕΣ ΚΑΛΟΣ.

- B. Warrior. ΧΑΔΜΙΑ . .
ΚΑΛΟΣ.

SUBJECTS

Myth., 2, 5, 6, 7, 8.
Heroic, 3, 9.
Epic, 2.
Bacchic, 1, 4.

SHAPES

Amphora { Nolan, 2-5, 7-9.
Neck, 1.
Lekythos, 6.

CHELIS

Klein, pp. 116-117.

Nicole, *Corpus* 72.

Furtwängler, F.R. i, pp. 231-232.

Sauer, in Thiemes Lexikon s.v. Chelis.

Very little is known about the potter Chelis. We have five vases signed by him, one (4*) an eye kylix of the mixed technique and the others ordinary r.f. kylixes. His painter belongs to the early period of the Epiktetan cycle, and the use of the name Memnon connects him with Chachrylion. Beazley assigns 2* to the Hermaios painter and 5* to the painter of the vases signed by the potter Euergides.

1*. ? Kylix¹ (fragment from the center of a kylix). Formerly in Van Branteghem Coll.

Klein, p. 117, no. 5.

Van Branteghem Sale Cat. no. 13.

Benndorf, *GSV*. pls. 29, 20 (facsimile of signature).

Dumont-Chap. i, p. 8.

Nicole, *Corpus* 72, no. 5.

I. ΧΕΛΙΣ: ΕΓΟΙΕΞΕΝ.

¹ I have been unable to trace the present whereabouts of the fragment.

2*. MUNICH 2589 (736). Kylix.

Cat. (Jahn) p. 229.

Gerhard, *Rapp. Volc.* 706.

Bull. d. Inst. 1829, p. 84.

Brunn, KG. ii, p. 667.

CIG. 8318.

Klein, p. 117, no. 3: *Euphronios*, p. 315, no. 64.

F.R. i, pp. 231-232, pl. 43.

Beazley, *VA.* p. 14 (attr. to Hermaios Painter).

Nicole, *Corpus* 72, no. 3.

I. Silen running with wine-skin. ΧΕΥΙΣ ΕΓΟΙΕΙ.

A. Dionysos, maenad, and silen.

B. Silen and maenad.





3*. NAPLES 81329 (H 2615). Eye kylix.¹ From Etruria: h. 0.16,
d. 0.36.

Cat. p. 352 (inscription on pl. vi).

Klein, p. 116, 2; *Euphronios*, p. 298, no. 10.

Wernicke, p. 44, no. 5.

Nicole, *Corpus* 72, no. 2.

I. Silen running with krotala. [X]EVIΣ ΕΓΟΙΕΣΕΝ.

A. Maenad between two mules. MEMMNON KAVOΣ.

B. Between eyes: silen with horn and wine-skin.

¹ The exterior possesses the peculiarity of having eyes on one side only. For a similar case cf. Pheidippos 1*.





4*. PARIS, CAB. D. MÉD. 335. Eye kylix. From Vulci: h. o.148,
d. o.36.

Cat. i, p. 230, no. 335.

Dubois, *Vases de Canino*, no. 180.

Mus. étr. 1915.

CIG. 8319.

Brunn, *KG.* ii, p. 667.

Milliet-Giraudon, pls. 51-53.

Klein, p. 116, no. 1; *Euphronios*, p. 295, no. 18.

Robert, in Pauly-Wissowa, p. 2226.

Nichols, *AJA.* 1902, p. 328, no. 8.

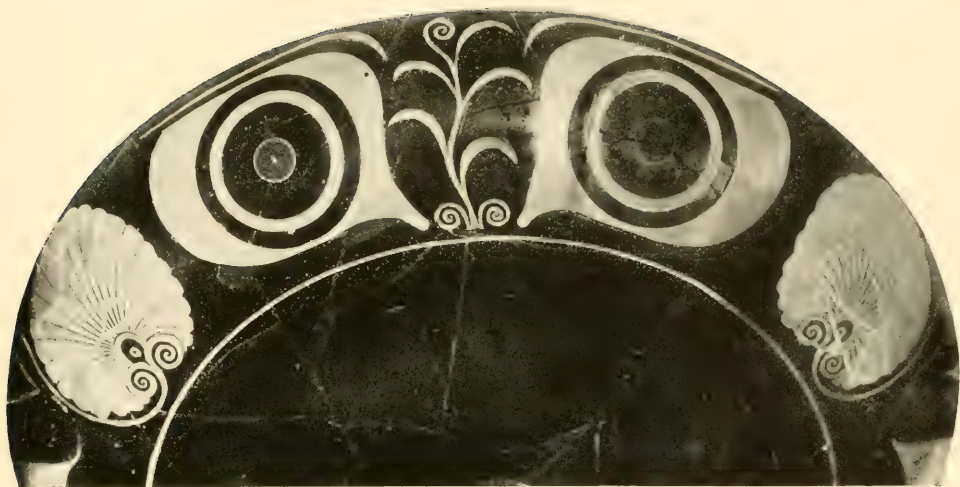
Kretschmer, pp. 74, 124.

Nicole, *Corpus* 72, no. 1.

I. b.f. Silen running with horn. ΧΕΥΙΣ ΕΓΟΙΕΣΝ.

A. r.f. Youth with stick.

B. r.f. Plant.





- 5*. PARIS, LOUVRE G 15. Kylix. From Vulci: h. 0.14, d. 0.35.
Cat. iii, p. 895: *Album*, ii, 138, pls. 89 (I), 90 (A).
 Klein, p. 117, no. 4; *Euphronios*, p. 305, no. 21.
 Girard, *Educ. Athén.* p. 194.
 Brunn, *KG.* ii, p. 667.
 Per. and Chip. x, p. 366, figs. 211 (I), 212 (A).
 Holwerda, *Jhb.* 1889, pp. 30 ff.
 Beazley, *JHS.* 1913, p. 349, no. 9 (attr. to Euergides Painter): idem, *VA.* p. 19.
CIG. 8320.
 Nicole, *Corpus* 72, no. 4.
 I. Youth with halteres. Much repainted. +[EVI]Σ
 ΓΓΟΙΕΣVN.
 A. Youths with horses.
 B. Six athletes. Dolphin under each handle.



SUBJECTS

Bacchic, 2*, 3*, 4*.

Athletic, 5*.

Genre, 4*.

SHAPES

Kylix, 1*-5* (3* and 4* eye
kylixes).

OTHER ATTRIBUTIONS

Oltos 9.

THE PAINTER OF THE CHICAGO STAMNOS

Beazley, *VA*. pp. 154-157.

The work of the Villa Giulia Painter, according to Beazley, was continued by a pupil and imitator who stands to his master in very much the same relation as does the painter of the Berlin Nike hydria to the Niobid Painter. Frickenhaus had failed to distinguish between their styles and had attributed the stamnos in Chicago to the Villa Giulia master himself.

1. BOSTON 01.8082 A. Formerly in Pascale Coll. Stamnos (with cover). From Sta. Maria di Capua: h. 0.333.
Beazley, no. 7, fig. 94 (detail of A): Petersen, *Röm. Mitt.* 1893, p. 339, no. 22.
A. Komos: youth and two men.
B. Same: man, youth, and flute-girl.
2. BOSTON 01.8083 A. Formerly in Pascale Coll. Stamnos.
From Sta. Maria di Capua: h. 0.33.
Beazley, no. 6: Petersen, *Röm. Mitt.* 1893, p. 339, no. 23.
A. Three maenads.
B. Same.
3. CHICAGO, ART INSTITUTE 35. Stamnos. From Capua?: h. 0.373.
Frickenhaus, p. 38, no. 25, pl. iv (attr. to the Villa Giulia P.): Beazley, no. 1: Furtwängler, *N. D.* iii, p. 247, no. 5.
A. Table with kantharos, and three maenads.
B. Three maenads.
4. HEIDELBERG B 107. Stamnos (fragment).
Beazley, no. 3.
A. Peleus and Thetis.
5. LECCE. Pelike.
F.R. ii, pp. 27-28, pl. 66, 2, and fig. 11 (B): Buschor, p. 195, fig. 142: Beazley, no. 10.
A. Polyneikes and Eriphyle.
B. Woman and youth. Senseless inscriptions.

6. LONDON, BRIT. MUS. E 199. Formerly in Blacas Coll. Kalpis.
From Nola: h. o.28.
Cat. iii, p. 166¹: Beazley, no. 16: Fölzer, p. 116, no. 214.
A. Eos and Kephalos.
7. BRIT. MUS. E 361 (old no. 924). Pelike. Formerly in
Hamilton Coll.: h. o.21.
Cat. iii, p. 238: d'Hancarville, ii, pl. 42; iv, pl. 88: Beazley, no. 12.
A. Woman and youth.
B. Old man and youth.
8. BRIT. MUS. E 383 (old no. 744). Formerly Canino Coll. 638.
Pelike. From Vulci: h. o.416.
Cat. iii, p. 247: Beazley, no. 8, fig. 95.
A. Apollo and Artemis.
B. Two women.
9. NAPLES 81325 (H 3161). Kalpis. From Nola: h. o.38.
Cat. p. 485: *Mus. Borbonico*, ii, pl. 18: *AZ.* 1845, p. 66,
pl. 29, 2 = Reinach, i, p. 357, 5: *El. Cér.* ii, pl. 28: Rega-
Patroni, *Vas. Vivenzio*, pl. 20: Pottier, *Gaz. Arch.* 1880,
p. 117: Beazley, no. 13: *Bull. d. Inst.* 1842, pp. 22 ff. For
the older literature v. Heydemann, *Cat.*
A. Judgment of Paris; or Orpheus, Hermes, and Thracian
woman. Much dispute as to the identity of the figures.
10. NEW YORK 06.1021.190. Kalpis: h. o.298.
Samson, *Coll. Canessa*, pl. viii, no. 100: *Burlington Mag.*
ix, p. 208, fig. 6: Beazley, no. 15.
A. Peleus and Thetis.
11. NEW YORK 06.1021.192. Kalpis: h. o.311.
Samson, *Coll. Canessa*, pl. viii, no. 99: Beazley, no. 14.
A. Peleus and Thetis.
12. OXFORD 1911.619. Stamnos.
Arch. Anz. 1912, p. 611: Beazley, no. 2.
A and B. Peleus, Thetis, and Nereids.

¹ The reference in the *Cat.* to Panofka's article in the *Ann. d. Inst.* 1829, p. 290 has nothing to do with the vase.

13. OXFORD 1914.16. Stamnos (fragment).
 Beazley, no. 4.
 A. Head of Dionysos.
14. PALERMO 1109. Pelike. From Girgenti: h. 0.395.
 Panofka, *Ann. d. Inst.* 1835, p. 82: *Mon. d. Inst.* ii, pl. 17
 = Reinach, i, p. 93, 2-3: Heydemann, *Dionysos' Geburt*,
 p. 22: idem, *Satyr- u. Bakchennam.* p. 13, E: Kretschmer,
 p. 198: Beazley, no. 9.
 A. Hermes delivering baby Dionysos to 'Ariagne.' ΑΡΙΑΓΝΕ
 ΗΕΡΜΕΣ (r.) ΔΙΟΝΥΣΟΣ.
 B. Two women.
15. PARIS, CAB. D. MÉD. 394. Formerly in Canino Coll. Pelike.
 From Vulci: h. 0.425.
Cat. p. 288, p. 289, fig. 60 (A), pl. xiv (B): DeWitte, *Cat.*
d'une coll. proven. de fouilles faites en Etrurie, p. 41, 150:
 Beazley, no. 11.
 A. Young warrior and woman.
 B. Youth and woman.
16. PARIS, LOUVRE G 418. Stamnos: h. 0.365, d. 0.165.
 Not mentioned in *Catalogue*: Beazley, no. 5.
 A. Departure of youth.
 B. Three women.

SUBJECTS

Myth., 6, 8, 9.
 Heroic, 4, 10, 11, 12.
 Epic, 5.
 Bacchic, 2, 3, 13, 14.
 Military, 15, 16.
 Komastic, 1.
 Genre, 7.

SHAPES

Pelike, 5, 7, 8, 14, 15.
 Stamnos, 1-4, 12, 13, 16.
 Hydria, Kalpis, 6, 9-11.

THE PAINTER OF THE CHRYSIS HYDRIA

Beazley, *VA*. p. 183.

A very minor artist of the Polygnotan group has been thus called by Beazley after a hydria kalpis in New York.

1. CASTLE ASHBY 27. Kalpis.

Beazley, no. 3.

Dionysos and maenads.

2. LONDON, BRIT. MUS. E 503. Formerly in Castellani Coll.

Bell krater. From Capua: h. 0.347, d. 0.362.

Cat. iii, p. 305: Heydemann, *Satyr- u. Bakchennam.* p. 24:

Fränkel, *Satyr- u. Bakchennam.* pl. 3 (A): Smith, *Dict.*

Antiq. ii, p. 839: Kretschmer, p. 174: Beazley, no. 6.

A. Dionysos, two maenads, and silen. ΔΙΟΝΥΣΟΣ ΒΑ + + Η
ΟΡΑΝΙΑ ΚΑΛΟΣ.

B. Three youths.

3. NEW YORK 06.1021.185. Kalpis: h. 0.432.

Sambon, *Coll. Canessa*, p. 34, no. 104, pl. 8: *Canessa Sale*

Cat. pp. 37, no. 113, 38: *Le Musée*, i, p. 297: Beazley, no. 1.

Toilet scene: six women. ΧΡΥΣΙΣ ΦΙΛΗ.

4. PETROGRAD. Kalpis.

Antiq. d. Bosp. Cimmér. pl. 54, 6: Beazley, no. 4.

Youth and five women.

5. VIENNA, Hofmuseum 246. Kalpis: h. 0.348.

Sacken u. Kenner, p. 239, no. 246: Tischbein, v, pl. 40 =

Reinach, ii, p. 345 (wrong number): Dubois-Maison-
neuve, pl. v (incomplete): Beazley, no. 5.

A. Toilet scene: five women.

6. ? Kalpis. Formerly in Roman market, Campanari.

Gerhard, *Aus. Vas.* iv, pls. 302-303, 1, 2 = Reinach, ii,
p. 149, 1, 4: Beazley, no. 2.

A. Youth and five women.

SUBJECTS

Bacchic, 1, 2.

Genre, 3-6.

SHAPES

Hydria, Kalpis, 1, 3-6.

Bell krater, 2.

THE COLMAR PAINTER

Beazley, *VA*. pp. 81-82.

To an anonymous artist, the painter of a kylix in Colmar, Alsace, who was a contemporary of the Panaitios Painter, Beazley has given the name of the Colmar Painter. Several of Beazley's attributions (5, 11, and 14) have been assigned by Hartwig to the Lysis Painter.

1. BOSTON, HOPPIN COLL. Kylix¹: h. 0.08, d. 0.196.

Beazley, no. 16.

I. Maenad running with thyrsos.

- 1 *bis*. COLMAR, SCHÖNGAUER MUS. 36 (48). Kylix. Formerly in Campana Coll.: d. 0.32.

Arch. Anz. 1904, p. 53 figs. 6 a (*I*), and b (*A*): Beazley, no. 10: Jacobsthal, *Gött. Vas.* p. 42, no. 6.

I. Man on couch.

A. Athletes. $\text{HO } \Gamma\text{A}|\varsigma \text{ K}\Lambda\text{V}\text{O}\varsigma$ (three times).

2. CORNETO 1912. Kylix: h. 0.091, d. 0.235.

Beazley, no. 14.

I. Youth leaning on stick.

3. FLORENCE 3944. Kylix: d. 0.235.

Beazley, no. 3.

I. Youth putting on greaves.

A and *B.* Athletes.

4. FLORENCE.² Kylix.

Beazley, no. 12.

I. Komast.

A. Herakles and Antaios.

B. Theseus and Sinis ?

¹ This kylix which was bought by me in Rome is now on loan in the Boston museum.

² Curtis was unable to find this vase.

5. HARROW 53. Kylix: h. 0.096, d. 0.235.
Cat. p. 18: Hartwig, p. 650 (attr. to the Lysis P.): Klein,
LI. p. 115, no. 11: Beazley, no. 6.
I. Nude komast dipping wine from a krater.¹
A and *B.* Youths; three on each side. On base of a stele $\text{VV} \leq 1 \leq$
 $\text{KAVO}.$
6. LEIPZIG. Kylix. From Caere.
 Beazley, no. 4.
I. Athlete with akontia and halteres.
A and *B.* Warriors in combat.
7. LEIPZIG 514. Kylix (fragments).
 Beazley, no. 9.
I. Silen and maenad.
A and *B.* Silens and maenads.
8. MUNICH 2667 (Jahn 562). Kylix.
 Jüthner, *Ant. Turnger.* p. 47, fig. 41 (*A*): Gardiner, *JHS.*
 1907, p. 262, fig. 9: idem, *Greek Ath. Sports*, p. 349, fig.
 100: Beazley, no. 7.
I. Komast.
A and *B.* Athletes. $\text{HO} \Gamma \text{A} 1 \leq \text{KAVO} \leq.$
9. OXFORD 300. Kylix. From Chiusi: d. 0.20.
Cat. p. 28, pl. 22, 1 ('school of Epiktetos'): Beazley,
 no. 13, fig. 50.
I. Boy with hoop. $[\text{H}] \text{O} \Gamma \text{A} 1 \leq \text{KAVO} \leq.$
10. PARIS, CAB. D. MÉD. 521. Kylix (fragments).
Cat. p. 391: Beazley, no. 5.
I. Two athletes (jumper and akontist).
A and *B.* Legs of three runners and traces of a fourth.
11. PARIS, LOUVRE G 135. Formerly in Canino Coll. Kylix.
 From Vulci: h. 0.13, d. 0.31.
Cat. iii, p. 971: Dubois, *Not. Canino*, no. 99: *CIG.* 7851:
 Canino, *Notice*, p. 72, no. 263: Barthélemy, *Notice*, p. 90:
 Panofka, *Eigenn.* p. 10, 46, note 36: Hartwig, p. 652
 (attr. to the Lysis P.): Klein, *LI.* p. 115, no. 9: Wer-

¹ A duplicate of interior on Louvre G 133 (L.L.L. 19).

nicke, p. 75, no. 2: Beazley, no. 1: Jacobsthal, *Gött. Vas.* p. 46, no. 7.

I. Man on couch with flute-girl. On a kylix in field $\omega\varsigma\iota\varsigma$ $\kappa\alpha\nu\omicron\varsigma$. Traces of $\delta\ \pi\alpha\iota\varsigma\ \kappa\alpha\lambda\acute{o}\varsigma$.

A. Return of Hephaistos. B. Dionysos, silen, and maenads.

12. PARIS, PETIT PALAIS. Rhyton (mule's head).
Beazley, no. 17.

A. Old man and youth.

13. PHILADELPHIA MS 4871. Kylix. From Orvieto. The vase
is very fragmentary.

Beazley, no. 11.

I. Komast. A and B. Symposium.

14. ROME, VATICAN 573. Kylix. From Vulci: d. o.21.

Mus. Greg. ii, pl. 71, 4 (75, 4): *CIG.* 7907: Helbig-Reisch,
i, p. 342, no. 573 (220): Hartwig, p. 649 (attr. to the
Lysis P.): Klein, *LI.* p. 115, no. 6: Beazley, no. 2.

I. Hoplitodromos. On shield-rim $\omega\varsigma\iota\varsigma$. In field $\text{HO}\ \Gamma\text{AI}\varsigma$.

A. Man between two youths.

B. Flute-player between two youths.

15. VIENNA, HOFMUSEUM. Kylix.
Beazley, no. 8.

I. Youth on couch playing kottabos.

B. Silens and maenads.

16. ? Kylix. From Italy: d. o.23.

Cat. Vente Hôtel Drouot, 15-16 juin 1891, pl. ix, 213:

Beazley, no. 15: *Van Branteghem Sale Cat.* no. 82.

I. Youth running with hare.

A and B. Hoplitodromos. $\text{HO}\ \Gamma\text{AI}\varsigma\ \kappa\alpha\nu\omicron\varsigma$ (twice).

SUBJECTS

SHAPES

Heroic, 4.

Bacchic, 1, 7, 11, 15.

Military, 3, 6, 14, 16.

Komastic, 4, 5, 8, 13.

Genre, 2, 9, 12, 16.

Symposium, 1 *bis*, 11, 13, 15.

Athletic, 1, 3, 6, 8, 10.

Rhyton, 12.

Kylix, 1-11, 13-16.

THE PAINTER OF THE COPENHAGEN AMPHORA

Beazley, *VA.* p. 63, note 1.

A nameless painter of the ripe archaic period, who stands to the painters of that time in very much the same relation as Douris in his later years to his contemporaries, is the artist called by Beazley the Painter of the Copenhagen Amphora.

1. ATHENS CC. 1187, 1685, 3825. Pelike: h. 0.31.

Cat. p. 374: Beazley, no. 3.

A. Woman.

B. Youth.

- 2 a-b. ATHENS G 114 and G 144. Volute krater. From Acropolis. Two fragments.

Beazley, nos. 5 and 6.

a. G 114. Artemis and Apollo.

b. G 144. Apollo and Herakles, tripod contest.

3. BERLIN 2184. Stamnos. From Vulci: h. 0.345.

Cat. p. 505: Gerhard, *ECV.* p. 35, pl. 24: *CIG.* 7701: Overbeck, *HG.* p. 695, pl. 28, 10: Jahn, *AZ.* 1860, p. 43: Welcker, *Ann. d. Inst.* 1853, p. 277, pl. H = Reinach, i, p. 296, 2: Kalkmann, *Jhb.* 1896, p. 26, 9 (detail of A): Baumeister, ii, p. 1113, fig. 1310: Robert, *Bild u. Lied*, pp. 150 ff.: Klein, *LI.* p. 126, 5: Wernicke, p. 49, 3: Hauser, *Jhb.* 1912, p. 31, fig. 4: F.R. ii, p. 77, fig. 41 (A): Beazley, no. 7: Roscher, i, p. 152 (detail of A): Duruy, *Hist.* ii, p. 254 (A): Hartwig, p. 578: Welcker, *Alt. Denk.* v, p. 297 (A): Saglio, v, p. 537, fig. 7165 (fig. of Klytaimnestra: *WV.* i, pl. 1, 1).

A. Death of Agesthus. A·ΛΙΣΘΟΟΣ (r.) OΠΕΣΣΤΕΣ
ΚΥΒΤΑ·ΜΕΣΤ'Α (r.) ΕΥ·ΚΤΡΑ.

B. Scene in palaistra. Ν[Ι]ΚΟΣΤΡΑΤΟΣ (r.).

4. COPENHAGEN 125. Amphora.

Ussing, *To graeske Vasez.* p. 7, pl. 1: Beazley, no. 1.

A. Old man walking, attended by black boy.

B. Youth buying amphora.

5. LONDON, BRIT. MUS. E 163. Formerly Canino Coll. 1693.
Hydria. From Vulci: h. 0.563. The vase is of the older shape. Decoration on body only.

Cat. iii, p. 148: Stuart, *Archaeologia* 23, p. 242: *CIG.* 7748, 8345 q: Birch, *Class. Mus.* iii, p. 417: *Rev. Arch.* 1846, p. 821: Fölzer, p. 116, no. 187: *AZ.* 1846, p. 287: Pyl, *de Medeae Fab.* p. 60: *Aus. Vas.* iii, p. 28: Heydemann, *Jason in Kolchis* (*Hall. Winck. Progr.* 1886), p. 19, note 48: Hackl, p. 50, no. 569; 51, 576: Schöne, p. 658, no. 31: Beazley, no. 4: Roscher, s.v. Jason, pp. 84-85.

Renewing of Jason's youth. ΜΕΛΕΙΑ (r.) ΙΑΣΟΝ.

Graffito on base ΛΗΚ ∇ΔΠΙ. Also a monogram like Hackl, p. 50, no. 575 (v. plate).

6. BRIT. MUS. E 350 (old no. 808). Formerly Canino Coll. 42.
Diota. From Etruria: h. 0.455.

Cat. iii, p. 234, pls. 13 (A), 18, 1 (B), ('after Douris'): Murray, *Handbook*, pl. vii, 2 (A): *CIG.* 7449: Jahn, *Vasenb.* p. 25: Heydemann, *Satyr- u. Bakchennam.* p. 27: Klein, *LI.* p. 130: Beazley, no. 2: Saglio, iii, p. 814, fig. 4256 (head of nymph).

A. Dionysos and nymph. ΔΙΟΝΥΣΟΣ (r.) ΝΥΝΦΑΙΑ ΗΟ
ΓΑΙΣ ΚΑΝΟΣ.

B. Two women. ΚΑΡΤΟΝ ΚΑΝΟ. (r.) ΚΑΝΕ ΝΑΙΧΙ (r.).

7. BRIT. MUS. E 442 (old no. 784). Formerly Canino Coll. 1492. Stamnos. From Vulci: h. 0.345.

Cat. iii, p. 270: Beazley, no. 8: W. Müller, p. 29, no. 16: Wulff, p. 46.

A. Theseus and Marathonian bull.

B. Theseus and Prokrustes. ΚΑΝΟΣ.

8. MUNICH 2408 (Jahn 343).¹ Stamnos.

Cat. (Jahn), p. 107: Beazley, no. 9.

A. Daughters of Pelias.

B. Women and old man.

9. PARIS, LOUVRE G 114. From Etruria. Stamnos: h. 0.255,
d. 0.18. The vase is in very bad condition.

¹ Cf. *Aus. Vas.* pl. 157, 3-4 = Reinach, ii, p. 81, 3, 4. According to Jahn the vase in the *Aus. Vas.* is a duplicate of the Munich vase, but not the same.

- Cat.* iii, p. 952 ('style suggests group of Hieron and Douris'): Beazley, no. 10: Saglio, iv, p. 1456, fig. 6565 (A).
 A. Herakles and Dionysos at banquet. ΤΟΙΤΕΝΔΕ ΨΚΟΙ.
 B. Three women running.
10. LOUVRE G 190. Formerly in Campana Coll. Stamnos: h. 0.335, d. 0.175. The vase is in bad condition.
 Not mentioned in *Catalogue*: Beazley, no. 11.
 A. Men and youths.
 B. Same.
11. WÜRZBURG 316. Stamnos. Formerly in Feoli Coll.: h. 0.35.
Cat. p. 71: Panofka, *Arch. Anz.* 1847, p. 24: Bochlau, *AZ.* 1883, pp. 215-222, pl. 12 = Reinach, i, p. 449: Beazley, no. 13: Walters, ii, p. 150: Harrison, *Myth.* p. 84, fig. 19 (A): Baumeister, iii, p. 1988, fig. 2132 (A): Duruy, *Hist.* i, p. 452 (A): *AJA.* 1918, p. 151, fig. 5.
 A. Harmodios and Aristogeiton.
 B. Komos.
12. ? Stamnos. Formerly in Campanari's possession, Rome. From Vulci.
 DeWitte, *Cab. Durand*, no. 38: Gerhard, *Aus. Vas.* pl. 301 = Reinach, ii, p. 148, 6-7: Heydemann, *Pariser Antiken*, p. 89 (A): Beazley, no. 12: Baumeister, iii, p. 1919, fig. 2034: Saglio, i, p. 363, fig. 455: Schreiber, *Bilderatl.* pl. 82, 1 (A).
 A. Women folding clothes.
 B. Woman, youth, and man.

SUBJECTS

Myth., 2 a.
 Heroic, 2 b, 5, 7, 8.
 Epic, 3.
 Bacchic, 6, 9.
 Historic, 11.
 Athletic, 3.
 Komastic, 11.
 Genre, 1, 4, 10, 12.

SHAPES

Amphora, 4.
 Pelike, 1.
 Stamnos, 3, 7-12.
 Hydria, b.f. form, 5.
 Krater, Volute, 2.
 Diota, 6.

THE PAINTER OF THE DEEPDENE TROPHY PELIKE

Beazley, *VA.* pp. 161-162.

To the painter of the pelike at Deepdene,¹ representing Nike erecting a trophy, Beazley has given this name. The artist was active during the early period of the Fine Style.

1. BERLIN 2354. Pelike. From Nola: h. 0.25.
Cat. p. 639: Fränkel, *AZ.* 1876, p. 125, pl. 11 = Reinach, i, 417, 5-7: Heydemann, *Bull. d. Inst.* 1869, p. 191, no, 12: Genick, pl. 23, 3: Winter, *JAV.* p. 60, 20: Beazley, no. 4.
A. Athena and man.
B. Woman.
2. BRUNSWICK, BOWDOIN COLLEGE. Lekythos: h. 0.26.
Beazley, no. 6, fig. 98.
A. Woman seated, and woman standing with lyre. On footstool KA . . .
3. DEEPDENE 84. Pelike.
Sale Cat. p. 16: Tischbein, iv, pl. 21 (A) = Reinach, ii, p. 326, 4: *El. Cér.* i, p. 304, pl. 94: Inghirami, *Vas. Fitt.* ii, pl. 164 (A): Migliarini, *Ann. d. Inst.* 1852, p. 101 (eye as detail): Beazley, no. 1: Roscher, iii, p. 326, 5 (A).
A. Nike erecting a trophy.
B. Youth.
4. LONDON, BRIT. MUS. E 316. Formerly Castellani Coll. 1873.
Nolan amphora. From Capua: h. 0.34.
Cat. iii, p. 223, pl. xii: Hauser, *Oesterr. Jhresheft.* (viii), 1905, p. 28, fig. 3 (A): Walters, i, pl. 36: Beazley, no. 5.
A. Seated Athena and woman.
B. Woman.
5. BRIT. MUS. E 407 (old no. 930). Pelike. From Nola: h. 0.261.

¹ The pelike was acquired at the recent sale of the Hope Collection by the Boston Museum of Fine Arts.

Cat. iii, p. 255: Kekulé, *de fabula Meleagreo*, p. 40: Vogel, *Scenen Eurip. Tragöd.* p. 85: Beazley, no. 3.

A. Artemis and youth.

B. Woman.

6. PETROGRAD 732 (St. 1676). Pelike. From Nola: h. o.25.

Cat. ii, p. 259 (W. p. 94, pl. 1): *CR.* 1868, p. 79 = Reinach, i, p. 55, no. 13: Beazley, no. 2.

A. Woman playing flute, woman playing lyre, and tiny Eros.

B. Youth.

SUBJECTS

Myth., 1, 3, 4, 5.

Genre, 2, 6.

SHAPES

Amphora, Nolan, 4.

Pelike, 1, 3, 5, 6.

Lekythos, 2.


DEINIADES

1*. Potter for Phintias: *v.* PHINTIAS 6*.

THE DIOGENES AMPHORA PAINTER

Beazley, *VA.* p. 52.

This artist is a contemporary of Myson and the Eucharides Painter, identified by Beazley. No. 2 in the list below was included by Hartwig in his list of attributions to the Diogenes (i. e. Foundry) Painter.

1. BOSTON 13.200. Hydria: h. 0.417.
Ann. Rep. Mus. F.A. 1913, p. 90: *Bull. Mus. F.A.* xii, p. 6:
 Beazley, *VA.* p. 52.
 Carpenter, Danae, Perseus, Akrisios, and Eurydice.
 Shoulder. Theseus and Marathonian bull.
2. LONDON, BRIT. MUS. E 261. Formerly in Blacas Coll.
 Amphora. From Vulci: h. 0.56.
Cat. iii, p. 197: Durand Coll. 430: Magnoncourt, 66:
 Gerhard, *Rapp. Volc.* p. 742, e: *CIG.* 7475 b: Gerhard,
Aus. Vas. pl. 273 = Reinach, ii, p. 135, 1-2, (Gerhard
 falsely places the vase in the Vatican): Lenormant, *Gaz.*
Arch. 1875, pls. 3-4, p. 13: Wernicke, p. 62, no. 3: Hart-
 wig, p. 385 (attr. to Foundry P.): Klein, *LI.* p. 102, no. 3:
 Beazley, *VA.* p. 52: Hauser, *F.R.* ii, p. 281 (considers
 vase allied in style to the Kroisos amph., v. Myson 16):
 Hackl, p. 22, no. 67.
 A. Youths and boys. ANTIMENON (r.) ΘΡΑΣΥΚΛΕΙΔΕΣ
 (r.) ΔΙΟΓΕΝΕΣ (r.) ΚΑΥΟΣ.
 B. Dionysos and silens.
 Graffito on base . Dipinto on base ΟΣ.
3. PETROGRAD. Column krater. From Kertsch.
Cat. (W.) p. 110 (no number given): Beazley, *VA.* p. 52.
 A. Zeus and Athena.
 B. Missing.
4. ROME, VATICAN 489 (84). Amphora. From Vulci: h. 0.46.
 Helbig-Reisch, *Führer*, p. 308, no. 489: *Mus. Greg.* ii, pl.

56, 1 (60, 1): Overbeck, *KM.* (Poseidon) p. 331, no. 8:
pl. xii, 25 (*A*): Beazley, *VA.* p. 52.

A. Poseidon and Polybotes.

B. Warriors.

I. ΧΙΟΣ (r.) ΚΑΥΟ ΕΟΝ ΑΙ.

Graffito.

SUBJECTS

Myth., 3, 4.

Heroic, 1.

Bacchic, 2.

Genre, 2.

Military, 4.

SHAPES

Amphora, b.f. form, 2, 4.

Hydria, b.f. form, 1.

Krater, Column, 3.

DOURIS

- Frucht, *Die signierten Gefässe des Duris*.
 Pottier, *Douris*.
 Helbig, *Ann. d. Inst.* 1873, pp. 53 ff.
 Michaelis, *AZ.* 1873, pp. 10 ff.
 P. J. Meier, *AZ.* 1883, pp. 1 ff.
 Klein, pp. 150-161.
 Reisch, *Röm. Mitt.* 1890, pp. 335 ff.
 Walters, i, pp. 434-436.
 Robert, in Pauly-Wissowa, s.v. Duris.
 Sauer, in Thiemes Lex.
 Hartwig, pp. 200-230, 583-627.
 Hauser, *BPW.* 1906, p. 403.
 Furtwängler in F.R. i, pp. 267-271: Hauser, *ibid.*, iii, pp. 87-90.
 Waldhauer, *Rev. Arch.* 1913, i, pp. 31-40.
 Buschor, p. 174.
 Perrot and Chipiez, x, pp. 523-554.
 Romaios, *Ephem. Arch.* 1907, pp. 219-238.
 Beazley, *VA.* pp. 97-100.
 Nicole, *Corpus* 74.
 Buschor, *Jhb.* 1916, pp. 74-95.

With the exception of Hieron we have more signatures of Douris than of any other artist of the r.f. period. Twenty-three complete vases are preserved today bearing his signature as painter and on one (13*) he adds the *ἐποίησεν* formula as well, thereby proving the existence of his own factory. Further, we have six vases in a more or less fragmentary condition, and a seventh (2*) which though lacking a signature is a duplicate of its fellow in Berlin (3*) which bears the joint signatures of Kleophrades as potter and Douris as painter. Four vases have entirely disappeared (36*-39*). All are kylixes with the exception of 1* (doubtful shape), 13* (kantharos) and 18* (psykter).

In addition we have five lekythoi (7*, 32*-35*) which are obviously by the same hand and bear the name ΔΟΡΙΣ alone without the verb. Whether these were the work of Douris

has been hotly disputed. Klein and Beazley reject them absolutely; Hartwig, Pottier, Perrot, and Romaïos accept them. From their style as well as the forms of the letters employed, the latter view seems to have some good reason.

The usual form of the signature is $\Lambda\text{O}\text{R}\text{I}\varsigma\ \text{E}\Lambda\text{R}\text{A}\Phi\leq\text{EN}$ but the following variations are to be found.

Attic rho in the name: 8*, 16*.

Ionic sigma in the name: 3*, 11*, 14*, 28*, 30*, 31*.

Attic rho in the verb: 3*, 8*, 16*.

Ionic sigma in the verb: 11*, 28*, 30*, 31*.

Closed delta in name: 3*, 8*, 9*, 11*, 14*, 15*, 18*.

The following *καλός* names are used by him.

Chairestratos: 3*, 9*, 11*, 13*, 14*, 15*, 22*, 26*, 31*;

Aristagoras: 18*; Panaitios: 2*; Hippodamas: 4*, 12*,

25*; Hermogenes: 19*.

As we see from 13* he was the master of his own atelier. In his earlier years he painted for no less than three different potters, Kleophrades (3*), Kalliades (19*), and Python (25*, 30* and 31*).

Douris never rises to any great heights; in fact he may be called a pot-boiler; but judging from the number of his vases in existence he evidently managed to hit the popular taste of his time. As a rule his work is quite unmistakable, especially his female heads which are quite *sui generis*.

At the same time there exists a considerable difference of opinion among scholars as to the vases which should be attributed to him. Most of those which Hartwig assigned to his 'Twig Master' are probably Dourian; again a number of vases which figure among the attributions below have been indiscriminately attributed to Euphronios, Peithinos, and Hieron.

1*. ATHENS. Vase-shape uncertain (fragment). From Acropolis.

The fragment is not mentioned in the *Catalogue*. It is doubtful if it belongs to a kylix.

Tsountas, *Ephem. Arch.* 1885, p. 56.

Hartwig, p. 230.

Robert, no. 18.

Nicole, *Corpus*, no. 74, 21.

Frucht, no. 29.

I. Traces of a figure and the signature. $\Lambda\text{O}\text{R}\text{I}\varsigma\ \text{E}[\Lambda\text{R}\text{A}\Phi\leq\text{EN}]$.

2*. BERLIN 2283. Kylix.¹ From Vulci: h. 0.155, d. 0.443.

Companion-piece to Berlin 2284.

Cat. p. 567.

AZ. 1883, pp. 1 ff., pl. 1, 2 (Meier) = Reinach, i, p. 444.

Nicole, *Corpus*, no. 74, 2.

Frucht, no. 7.

Roscher, iii, p. 325.

Klein, no. 5.

Beazley, no. 10.

Buschor, *Jhb.* 1916, p. 80.

For additional literature v. Berlin 2284.

About two-thirds of the vase preserved. Although the signature is missing there can be absolutely no question of the authorship. The foot of 3* with the Kleophrades signature might possibly belong to this vase.

I. Winged Nike and youth in armor. ΚΑΥ. . Around central medallion a frieze of quadrigae. ΚΑΥΟΞ ΓΑΝΑΙΤΙΟ[Ξ]. Ξ.

A. Scene from palaistra. Eight youths. ΓΑΝΑΙΤΙΟΞ [Κ]ΑΥΟ[Ξ].

B. The same. Four youths. ΚΑΥ[ΟΞ] (retr.).

¹ The small fragment on p. 211 belongs to no. 3*. The exterior design of no. 2* is on p. 213.



- 3*. BERLIN 2284. Kylix (fragments).¹ From Vulci. Companion-piece to Berlin 2283 with the same subjects except that the quadrigae in the outside frieze on the interior face to the l. The foot might possibly belong to no. 2*.

Cat. p. 570.

Nicole, *Corpus*, no. 74, 3.

Robert, no. 3.

Jhb. 1887, p. 164.

Buschor, *Jhb.* 1916, p. 80.

Helbig, *Bull. d. Inst.* 1881, pp. 242 ff.

Klein, p. 153, no. 6.

Furtwängler, *AZ.* 1883, p. 183.

Hartwig, p. 222.

Wernicke, p. 86, 5

Beazley, no. 9.

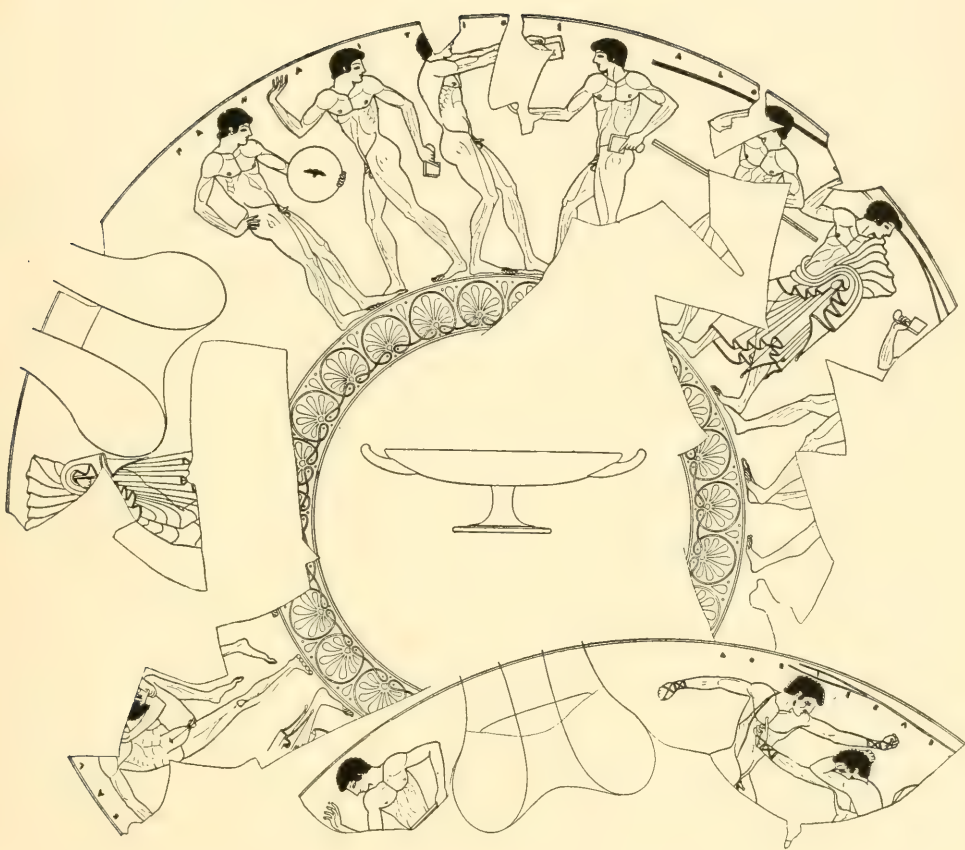
Frucht, no. 8: *v.* also Kleophrades 1*.

ΚΥΕ[ΟΦ]ΡΑ[ΔΕΣ ΕΓΟ]ΙΕΣΕΝ (painted on foot).

A. ΔΟΡΙΞ ΕΛΡ[ΑΦΞΕΝ].

B. + ΑΙΡΕΞΤ[ΡΑΤΟΞ ΚΑΥΟΞ].

¹ Only the lower fragment on p. 213 belongs to no. 3*.





- 4*. BERLIN 2285. Kylix. From Caere: h. 0.115, d. 0.285.
Cat. p. 571. Nicole, *Corpus*, no. 74, 11.
WV. vi, pl. 6. Pottier, *Douris*, p. 108, fig. 22.
Hartwig, p. 597. Buschor, p. 176, fig. 126 (A).
Robert, no. 13. Walters, i, p. 435, pl. 39 (A).
Frucht, no. 20. Rayet-Coll. p. 179, fig. 72 (A).
Wernicke, p. 68. Michaelis, *AZ.* 1873, pp. 1 ff., pl. 1.
Klein, p. 155, no. 9. Helbig, *Ann. d. Inst.* 1873, pp. 53 ff.
Mon. d. Inst. ix, pl. 54 = Reinach, i, pp. 196, 414.
Hauser, *F.R.* iii, pp. 87-90, pl. 136, 1.
Per. and Chip. x, p. 551, fig. 317 (A).
Dütschke, *Jhb.* 1912, p. 130, fig. 2 (detail of A).
Baumeister, iii, p. 1539, fig. 1603 (detail of A); p. 1589,
fig. 1652.
Saglio, ii, p. 468, figs. 2598-99 (ext.); v, p. 648, fig. 7313 (A).
Girard, *Educ. Athén.* p. 103, fig. 5 (A): p. 105, fig. 6 (B).
Duruy, *Hist.* i, p. 630; ii, p. 228 (A and B).
Winter, *Kunstgesch. in Bild.* i, pl. 89, 4.
Hoerber, *Griech. Vas.* fig. 47 a-b (ext.).
- I. Youth washing. $\Lambda\text{O}\text{R}\text{I}\varsigma\ \text{E}\lambda\text{A}\text{R}\alpha\text{O}\varsigma\text{E}\text{N}.$
A. School scene. Instruction in poetry and playing the lyre.
Three bearded teachers and two youths. $\text{H}\text{I}\rho\text{O}\lambda\lambda\alpha\text{M}\alpha\varsigma\ \text{K}\alpha\text{V}\text{O}\varsigma.$ On roll $\text{M}\text{O}\text{I}\varsigma\ \text{A}\text{M}\text{O}\text{I}\ \text{A}\phi\text{I}\varsigma\ \text{K}\alpha\text{M}\alpha\text{N}\Delta\text{R}\text{O}\text{N}\ \text{E}\text{V}\text{R}\text{O}\text{N}\ \text{A}\rho + \text{O}\text{M}\alpha\text{I}\ \text{A}\text{E}\text{I}\text{N}\Delta\text{E}\text{N}.$
B. The same. Lessons in singing and writing. Two youths,
two boys, and a bearded man. $\text{H}\text{I}\rho\text{O}\lambda\lambda\alpha\text{M}\alpha\varsigma\ [\text{K}\alpha]\text{V}\text{O}\varsigma.$



5*. BERLIN 2286. Kylix (foot wanting). From Caere: d. o.32.

Cat. p. 574.

Meier, *AZ.* 1883, p. 20, pl. iv = Reinach, i, p. 445.

Klein, p. 156, no. 12.

Nicole, *Corpus*, no. 74, 23.

Hartwig, p. 589.

Robert, no. 23.

Frucht, no. 16.

Beazley, *VA.* p. 98, note 1 (declares signature to be a forgery).¹

Buschor, *Jhb.* 1916, p. 75, pl. 2.

I. Symposium. ΔΟΡΙΣ ΕΛΡΑΘΣΕΝ.

A and B. Men and women.

¹ Beazley includes this vase among the works of his 'Painter of Louvre G 187' (q. v.).



6*. BERLIN 2287. Kylix (outer part and foot wanting). From Caere.

Cat. p. 575.

Meier, *AZ.* 1883, p. 13, pl. 3 = Reinach, i, p. 445.

AZ. 1878, p. 165.

Robert, no. 21.

Frucht, no. 26.

Klein, p. 159, no. 19.

Nicole, *Corpus*, no. 74, 22.

Hartwig, p. 612.

Robert, *Szen. d. Ilias* (15 Halle Pr., p. 6, figs. 3-5).

Girard, *Peinture*, p. 195, fig. 110 (*I*).

I. Combat of two hoplites. ΔΟΡΙΣ ΕΛΡΑΦΘΕΝ.

A and *B.* Combat, five hoplites on each side.





7*. BERLIN, Inv. 4838. Lekythos. From Greece: h. o.225.

Romaïos, *Ephem. Arch.* 1907, p. 222, fig. 1.

A. Woman with torches. On her cloak (letter to each fold)
ΑΟΡΙΣ.



- 8*. BONN, AKAD. KUNSTMUSEUM.¹ Kylix: h. 0.125, d. 0.33.
 WV. vii, 5.
 Klein, p. 158, no. 17.
 Robert, no. 17.
Bull. d. Inst. 1878, p. 72.
 Hartwig, p. 589.
 Frucht, no. 17.
 Nicole, *Corpus*, no. 74, 19.
 Eitrem, *zur Iliasanalyse*. (*Videnskabs.-Selskabets Skrifter*,
Christiania II hist. filos. Kl. 1901, 2, pp. 33 ff.).
- I. Warrior. ΔΟΡΙΣ ΕΛΡΑΦΕΝ (r).
 A. Warriors arming. ΚΑ[VO]Σ. Traces of other letters.
 The vase has been repainted.

¹ Formerly in Professor Loeschcke's possession.

- 9*. BOSTON 95.31. Kylix. Formerly in Van Branteghem Coll.
 From Corneto: h. 0.079, d. 0.21.
Ann. Report Mus. Fine Arts, 1895, p. 20, no. 18.
Nicole, Corpus, no. 74, 6 (fails to mention present location).
Van Branteghem Sale Cat. pl. 19, no. 67.
 Klein, *LI.* p. 99, no. 7.
 Frucht, no. 11.
 Hartwig, p. 210, pl. 22, 1.
 Robert, no. 6.
 Beazley, *VA.* p. 98.
 Per. and Chip. x, p. 553, fig. 318.
 Roscher, i, p. 2760.
 Buschor, *Jhb.* 1916, p. 81.
 Elderkin, *AJA.* 1910, p. 189.
 Hauser, *Philologus*, 1894, pp. 209-218.
 Wolters, *Sitzber. Bayer. Akad.* 1913, 4 p. 15.
 I. Zephyros carrying away a youth (Hyakinthos?)
 ΔΟΡΙΣ ΕΛΡΑΦ[Σ]ΕΝ : + ΑΙΡΕΣΤ[ΡΑΤΟΣ] ΚΑ[ΥΟ]Σ.





10*. BOSTON 98.930. Kylix: h. 0.101, d. 0.275. Handles missing. The foot is ancient but does not belong to the vase, which was bought in two different lots.

Ann. Report Mus. Fine Arts, 1898, p. 65, no. 39.

Beazley, *VA*. p. 98.

Arch. Anz. 1899, p. 144, no. 39.

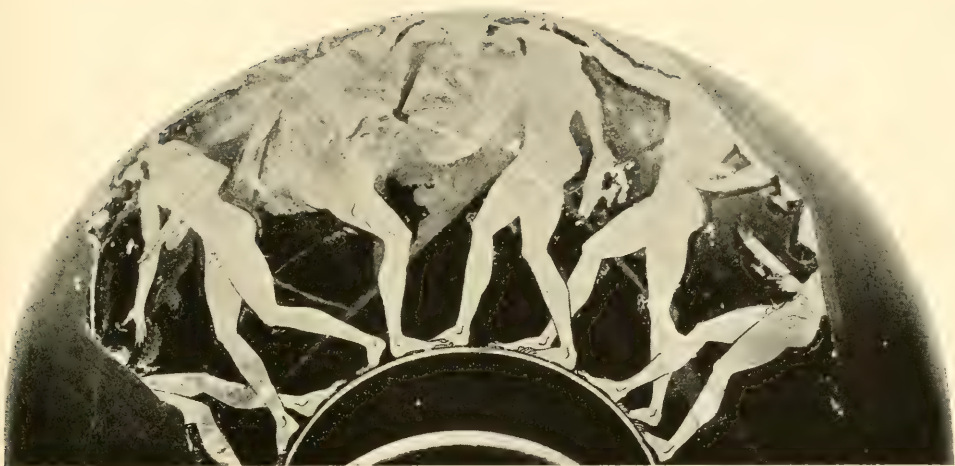
Frucht, no. 13.

Buschor, *Jhb.* 1916, p. 81.

I. Bearded man balancing on r. foot with arms extended.

ΑΟΡΙΣ ΕΑΡΑΘΣΕΝ.

A and B. Bacchic komos.



11*. BOSTON 00.338. Kylix. Formerly in Bruschi Coll. From

Corneto: h. 0.095, d. 0.24.

Ann. Report Mus. Fine Arts, 1900, p. 39, no. 8.

Robert, no. 1.

Dennis, *Cities and Cemeteries of Etruria*, i, p. 410.

Reisch, *Röm. Mitt.* 1890, p. 331 ff. figs. 5 and 6.

AJA. 1901, p. 362.

Hartwig, pp. 206-210, pl. 21.¹

Per. and Chip. x, p. 528, fig. 295 (I).

Klein, *LI.* p. 98, 5.

Beazley, no. 6.

Frucht, no. 2.

Buschor, *Jhb.* 1916, p. 80.

Nicole, *Corpus*, no. 74, 1.

I. Diskobolos. ΔΟΡΙΞ ΕΛΡΑΘΞΕΝ.

A and B. Warriors in combat. [+AI]REΞT[RA]TOΞ
KAVOΞ. +[AI]REΞTRATO[Ξ] KAVOΞ.

Graffito on foot AY.

¹ The vase has been cleaned since published by Hartwig and the inscriptions are clearer.





- 12*. BOSTON 00.499. Kylix. From Orvieto: h. 0.12, d. 0.31.
Ann. Report Mus. Fine Arts, 1900, p. 40, no. 9.
Not. d. Scav. 1886, p. 120.
 Tarbell, *AJA.* 1900, pp. 183-191, pl. i, figs. 1-3.
Arch. Anz. 1901, p. 166, no. 9.
 Beazley, *VA.* p. 98.
 Robert, no. 14.
 Frucht, no. 19.
 Nicole, *Corpus*, no. 74, 12.
- I. Dionysos with kantharos. ΛΟΡΙΣ ΕΛΡΑΘΣΕΝ. By error the sigma in ἐγγραφσεν on fig. 1 in Tarbell is four-barred instead of three.
- A and B. Silens and maenads. ΗΙΓΓΟΛΑΜΑΣ ΚΑΝΟΣ.

13*. BRUSSELS, MUS. DE CINQUANTENAIRE. Kantharos. Formerly in Campana Collection.

Cat. p. 129.

Brunn, *KG.* ii, p. 668, no. 2.

Robert, no. 11.

Frucht, no. 12.

Memorie d. Inst. ii, pl. 5, p. 399 = Reinach, i, p. 353.

CIG. 8150.

Roscher, i, p. 2203.

AZ. 1846, pp. 287, 399.

WV. vii, 4.

Nicole, *Corpus*, no. 74, 31.

F.R. ii, pp. 85-87, pl. 74.

Panofka, *Eigennam.* p. 39.

Pottier, *Douris*, pp. 15, 79, fig. 1.

Wernicke, p. 86, no. 5.

Klein, p. 160, no. 22.

Michaelis, *Jhb.* 1886, p. 36, note 1 (form of quiver and bow).

Hartwig, p. 215.

Per. and Chip. x, pp. 543-545, figs. 311-313.

Beazley, *VA.* p. 97.

Buschor, *Jhb.* 1916, p. 81.

A. Herakles in combat with Amazons. $\Lambda\text{O}\text{R}\text{I}\varsigma\ \text{E}\Lambda\text{R}\text{A}\Phi\varsigma\text{E}\text{N}$:
 $\Lambda\text{O}\text{R}\text{I}\varsigma\ \text{E}\Gamma[\text{O}\text{I}\text{E}\varsigma\text{E}\text{N}]$.

B. Similar combat. Bearded warrior (Telamon?) with
Amazons. $+\text{A}\text{I}\text{R}\text{E}\varsigma\text{T}\text{R}\text{A}\text{T}\text{O}\varsigma\ \text{K}\text{A}\text{V}\text{O}\varsigma$.



14*. FLORENCE 73750. Kylix.¹ From Orvieto?: h. o.10, d. o.29.

Hartwig, p. 211.

Robert, no. 9.

Frucht, no. 30.

Klein, *LI.* p. 99, no. 6.

Nicole, *Corpus*, no. 74, 9.

Buschor, *Jhb.* 1916, p. 81.

I. Man holding hare. $\Delta[ORI]\xi E\Lambda[R]A\Phi\leq E[N]$.

A. Two men and two youths. $HO \Gamma AI[\xi + AIRE]\xi T[RA-
T]O[\xi KA]\nu O\xi$.

B. Same.

¹ In spite of every exertion it has proved impossible to secure a photograph of this vase.

15*. LONDON, BRIT. MUS. E 39. Kylix. Formerly in Canino Coll., R. Rochette Coll., Blacas Coll. From Vulci: h. 0.105, d. 0.278.

Cat. iii, p. 64.

Dubois, *Vases de Canino*, no. 214.

WV. viii, 1.

Frost, *JHS.* 1906, p. 219, pl. 12 (restorations omitted).

CIG. 8149.

Brunn, *KG.* ii, p. 669, no. 7.

Murray, *Des.* no. 24 (I).

Panofka, *Eigennam.* p. 38.

Jüthner, p. 66, fig. 53.

Klein, p. 152, no. 1.

Wernicke, p. 85.

Robert, no. 7.

Jhb. 1896, p. 27, fig. 8.

Hartwig, p. 205.

Nicole, *Corpus*, no. 74, 7.

Gardiner, *Greek Ath. Sp.* p. 404, fig. 133.

Frucht, no. 1 (the earliest of the signed vases).

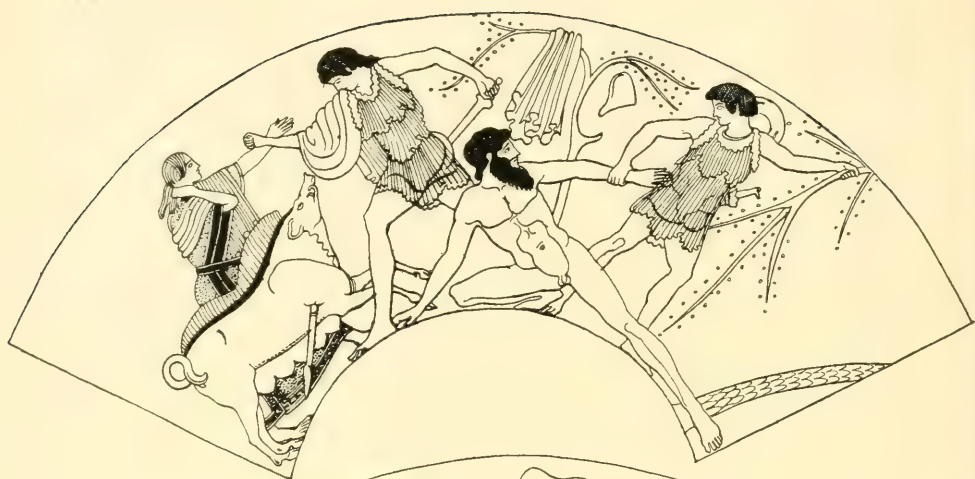
Buschor, *Jhb.* 1916, p. 80.

I. Athlete. ΧΑΙΡΕΣΤΡΑΤΟΣ ΚΑΥΟΣ.

A. Scene from palaistra. Boxers. ΔΟΡΙΣ [ΕΛ]ΡΑΘΣΕΝ.

B. Same. ΚΑΥΟΣ.



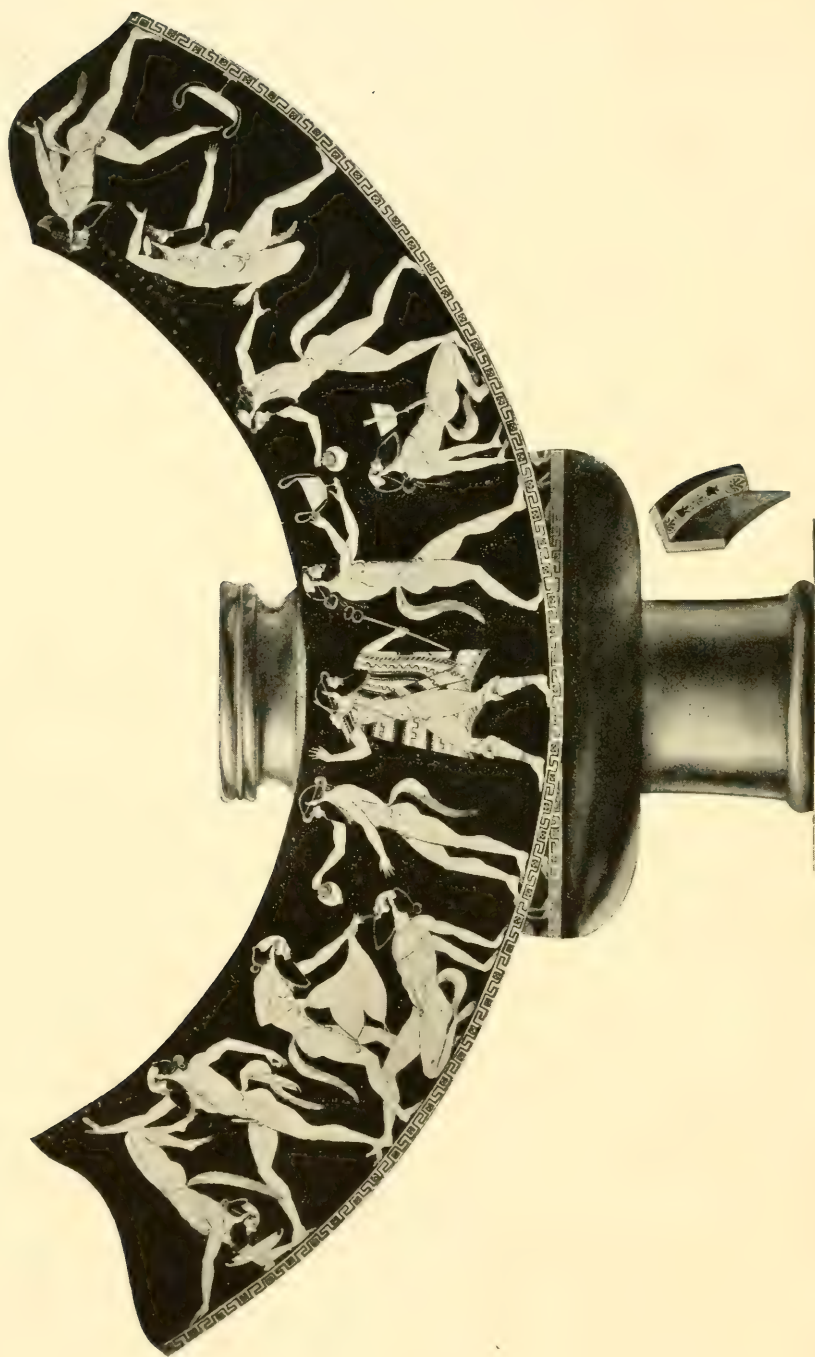


- 16*. BRIT. MUS. E 48 (824).¹ Kylix. Formerly Canino Coll.
 183. From Vulci: h. 0.125, d. 0.327.
Cat. iii, p. 73.
Mus. étr. 183.
 DeWitte, *Descrip.* no. 1 and 6.
CIG. 8146, 8151.
 Brunn, *KG.* ii, p. 668, no. 3; idem, *Abh. Bayer. Akad.*
 1887, p. 197.
 Frucht, no. 18.
 Walters, i, pl. 1.
 Gerhard, *Aus. Vas.* p. 153, pl. 234 = Reinach, ii, p. 234.
 Robert, no. 28.
WV. vi, 3.
 Per. and Chip. x, pp. 537-538, figs. 304-306.
 Wulff, p. 46, d.
 Murray, *Des.* no. 29 (*I*), p. 13, fig. 6 (*A*).
 Baumeister, iii, p. 1789, fig. 1873.
 Pottier, *Douris*, p. 53, fig. 11.
 Roscher, iv, p. 1012.
 Klein, p. 158, no. 16; *Euphr.* p. 196, g.
 C. Smith, *Jhb.* 1888, p. 142.
 Milani, *Mus. Ital.* iii, p. 235, d.
 Nicole, *Corpus*, no. 74, 25.
 Hartwig, p. 613.
 Gardiner, *Greek Ath. Sp.* p. 394, fig. 124 (detail); idem,
JHS. 1905, p. 285, fig. 21 (*A*).
 Reinach and d'Eichthal, *Bacchylides*, p. 48.
 W. Müller, *Theseusmetopen*, p. 17, no. 71.
I. Theseus and Minotaur. ΔΟΠΙΣ ΕΛΡΑΘΕΝ.
A. Labors of Theseus, Skiron and Kerkyon.
B. The same. Krommyon sow and Sinis.

¹ According to the *CIG*, there is a graffito on the foot but this is not mentioned in the *Catalogue*.

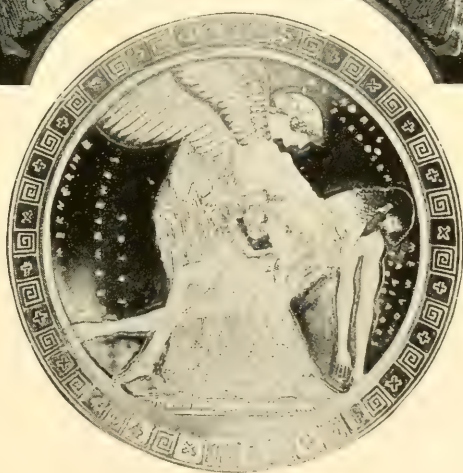
- 17*. BRIT. MUS. E 49 (852). Kylix. Formerly Canino Coll.
 1184. From Vulci: h. 0.127, d. 0.314.
Cat. iii, p. 74. Graffito in old *Cat.* pl. B.
WV. vi, 10.
CIG. 8147.
 Robert, no. 25.
 Frucht, no. 23.
 Murray, *Des.* no. 30 (*I*); *Handbook Greek Arch.* pl. v (ext.).
 Klein, p. 154, no. 7.
 Brunn, *KG.* ii, p. 669, no. 6.
 Saglio, iii, p. 1722, fig. 4906 (banqueter).
 Hartwig, p. 605.
 Jacobsthal, *Gött. Vas.* pp. 50, 51, 57, fig. 78.
 F.R. ii, p. 82, fig. 45 (detail of *A*).
 Nicole, *Corpus*, no. 74, 24.
 Schreiber, *Bilderatl.* pl. 77, 9 (*A*).
 Buschor, *Jhb.* 1916, p. 80.
I. Bearded man with staff. $\Lambda\text{O}\text{R}\text{I}\Sigma\ \text{E}\Lambda\text{R}\text{A}\text{O}\Sigma\text{N}$ (retr.).
A. Symposium. Three men on couches attended by two
 boys. $\text{K}\Lambda\text{V}\text{O}\Sigma\ \text{K}\Lambda\text{V}\text{O}\Sigma$.
B. The same.
 Graffito on foot $\downarrow\text{A}\Theta$.





- 18*. BRIT. MUS. E 768. Psykter. From Caere: h. o.285.
Cat. iii, p. 363.
 Robert, no. 10.
 Frucht, no. 15.
WV. vi, pl. 4.
 Nicole, *Corpus*, no. 74, 10.
Bull. d. Inst. 1866, p. 185.
F.R. i, pp. 246-248, pl. 48.
 Pottier, *Douris*, fig. 14.
 Wernicke, p. 59, no. 1.
 Roscher, iv, p. 462.
 Klein, p. 161, no. 23.
 Hartwig, p. 226.
Per. and Chip. x, p. 529, figs. 296-297 (falsely called a
 kylix).
 Hoeber, *Griech. Vas.* fig. 57.
 Buschor, p. 175, fig. 125; idem, *Jhb.* 1916, p. 80.
 Saglio, v, p. 614, fig. 7238 (two silens).
A and B. Revel of silens. Continuous frieze of eleven figures.
 ΑΡΙΣΤΑΛΟΡΑΣ ΚΑΥΟΣ ΔΟΡΙΣ ΕΛΡΑΦΘΣΕΝ.

- 19*. PARIS, LOUVRE G 115. Kylix. From Sta. Maria di Capua:
 h. 0.12, d. 0.265.
Cat. iii, p. 954.
 Pottier, *Douris*, p. 67, figs. 8-10.
WV. vi, 7.
 DeWitte, *Cat. Paravey*, no. 82: *Cat. d'une coll.* no. 75.
 Fröhner, *Mus. de France*, pls. x-xii: *Choix*, pls. ii-iv.
 Harrison and MacColl, pl. 18 (I).
 Brunn, *Troisch. Misc.* iii, p. 201.
 Nicole, *Corpus*, no. 74, 16.
 Robert, no. 24, *Bild u. Lied*, p. 98: *Scen. d. Ilias*, p. 7,
 figs. 6-7 (ext.), 12 (I).
 Frucht, no. 27.
 Meier, *AZ.* 1882, p. 18.
 Wernicke, p. 66.
 Klein, p. 160, no. 21.
 Per. and Chip. x, p. 530, fig. 299, pl. xi (I), figs. 301 (A),
 302 (B).
 Furtwängler, *Aegina*, p. 343.
 Hartwig, p. 615.
 Roscher, i, p. 1266 (I).
 Dümmler, *BPW.* 1891, p. 469.
 Beazley, *VA.* p. 97.
 Luckenbach, p. 517, 1.
 Schneider, *Troisch. Sagenkr.* p. 145.
 Loewy, *Neue Jhb. für klass. Alterth.* 1914, pp. 81 ff. pl. 1.
- I. Eos carrying the body of Memnon. $\text{HEO}\varsigma \text{ MEMNON}$
 $\Delta\text{ORIS} \text{ ELPA}\Phi\varsigma\text{EN KAVIA}\Delta\text{E}\varsigma \text{ EP}\text{OIE}\varsigma\text{EN ENEMEK-}$
 $\text{NERINE HERMOGENE}\varsigma \text{ KAVO}\varsigma$.
- A. Combat, Menelaos and Paris in the presence of Artemis
 and Aphrodite. $\text{MENEVEO}\varsigma \text{ AVEX}\varsigma\text{AN}\Delta\text{RO}\varsigma$ (retr.) AR-
 TEMIS .
- B. Combat, Ajax and Hector in presence of Athena and
 Apollo. $\text{AIAI HEKVOR APPOVON A}\Theta\text{EAI}\text{A}$.





20*. LOUVRE G 116. Kylix. Formerly in Campana Coll.: h.

o.125, d. o.30.

Pottier, *Cat.* iii, p. 957: *Douris*, pp. 65, 80-84, fig. 13 (A).
WV. vii, 2.

Brunn, *KG.* ii, p. 669, no. 4.

Klein, p. 158, no. 15.

Graef, *Jhb.* 1886, p. 202, no. 67.

Hartwig, p. 613.

Roscher, iii, p. 247, 5 (Nereus and Doris on B).

Per. and Chip. x, p. 539, fig. 307 (B).

Nicole, *Corpus*, no. 74, 16.

Frucht, no. 14.

Robert, no. 27.

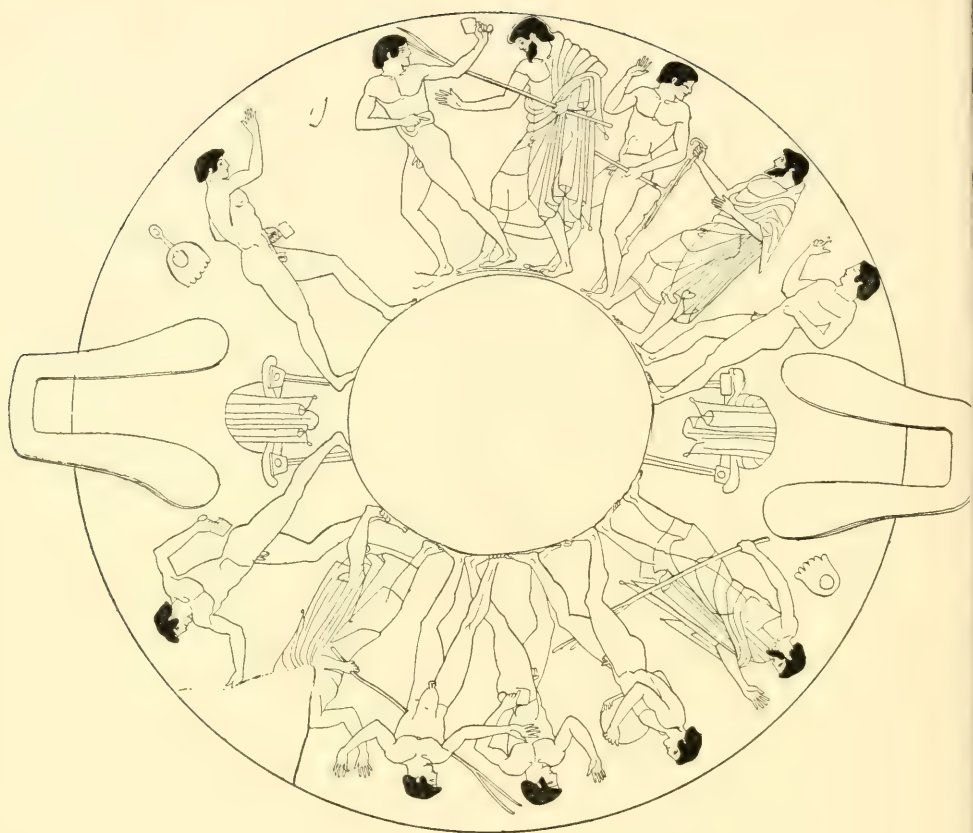
I. Poseidon and a female figure (Amphitrite?). ΔOR[ΙΞ
Ε]ΑΡΑΘΞΕΝ.

A. Peleus and Thetis.

B. Nereus, Doris, and four Nereids.

- 21*. LOUVRE G 117. Kylix: h. 0.12, d. 0.31.
 Pottier, *Cat.* iii, p. 958; *Douris*, p. 61, fig. 20 (I), pp. 101,
 105.
WV. vii, 3.
 Nicole, *Corpus*, no. 74, 14.
 Dümmler, *Bonn. Stud.* p. 90.
 Girard, *Peinture*, p. 197, fig. 111 (I).
 Klein, p. 159, no. 20.
 Robert, no. 20.
 Frucht, no. 24.
 Hartwig, p. 612.
 Per. and Chip. x, p. 548, note 1.
 Loewy, *Jhb.* 1888, p. 141.
 I. Combat, Greek hoplite and barbarian standard-bearer.
 Λ[O]ΡΙΣ ΕΛ[R]ΑΘΣΕΝ.
 A. Combat, five hoplites.
 B. The same, fragmentary.





22*. LOUVRE G 118. Kylix: h. 0.11, d. 0.27. The axis of the interior is not at right angles to the handles.

Cat. iii, p. 960.

Pottier, *Douris*, pp. 29, 104, fig. 6.

Cat. Campana iv, 136.

WV. vi, 9.

Wernicke, p. 85, no. 2.

Robert, no. 8.

Klein, p. 152, no. 2.

Brunn, *KG.* ii, p. 670, no. 10.

Frucht, no. 3.

Hartwig, p. 204.

Per. and Chip. x, p. 549, fig. 315 (A).

Nicole, *Corpus*, no. 74, 8.

Buschor, *Jhb.* 1916, p. 81.

I. Youth with forked stick. $\Lambda[O]R[I] \leq E \wedge R \wedge \Phi \leq E \wedge N : \chi \wedge I -$
 $RE \leq TR \leq TR \wedge TO \leq K \wedge VO \leq [sic].$

A. Four youths and two trainers.

B. The same.



23*. LOUVRE G 119. Kylix (fragments).

Cat. iii, p. 961.

WV. vii, 4, 2.

Nicole, *Corpus*, no. 74, 15.

Klein, p. 153, no. 4.¹

Robert, no. 22.

Hartwig, p. 204, note 1.

Frucht, no. 4.

Buschor, *Jhb.* 1916, p. 81.

I. Gymnasiarch. ΛΟΡ[Ι]Σ ΕΛΡΑ[Θ]ΣΕΝ].

A and *B.* Palaistra. Remains of ten figures, not eight as stated by Klein.

¹ The description by Fröhner mentioned by Klein refers to G 120.



24*. LOUVRE G 120. Kylix (fragments, only the interior preserved).

Cat. iii, p. 962.

Hartwig, p. 204, note 1 (corrects the error of Klein in giving Fröhner's description (*Choix*, p. 8) to G 119.)

Nicole, *Corpus* 74, no. 18.

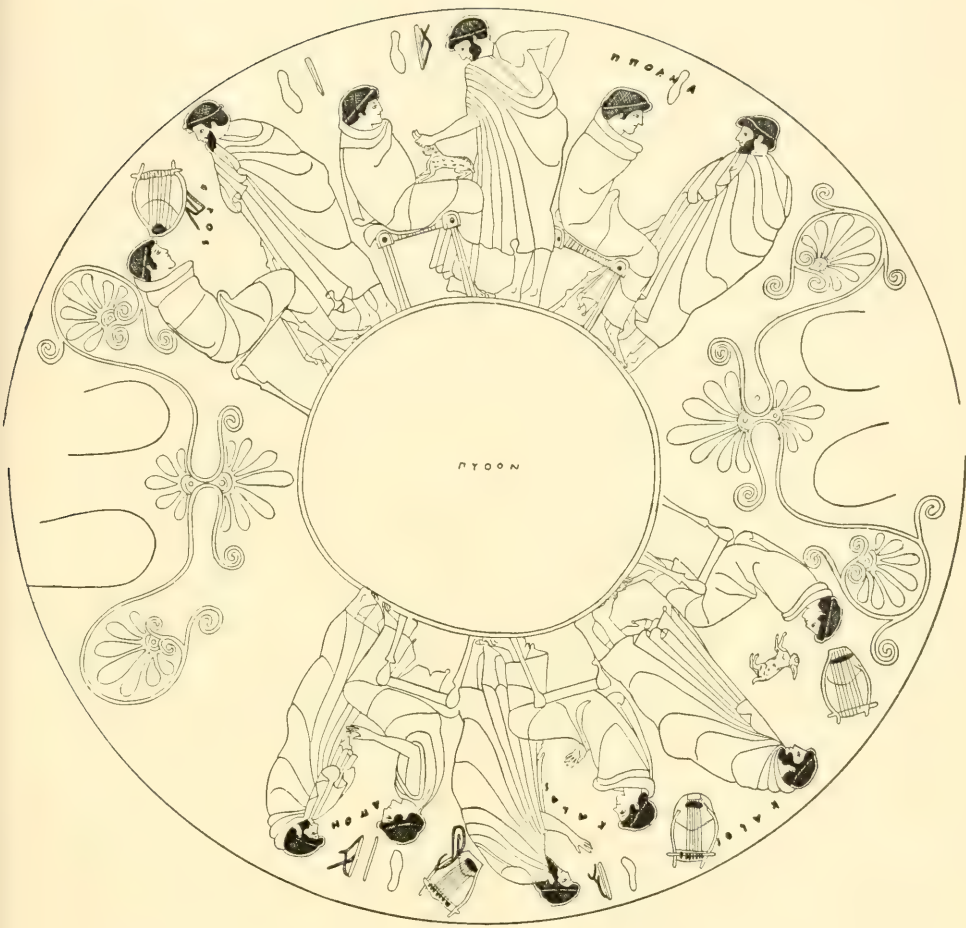
Frucht, no. 5.

Buschor, *Jhb.* 1916, p. 81.

I. Nude ephebos holding a phiale. $\Lambda\text{OR}[\text{I}] > \text{E}\Lambda\text{RA}[\text{O} > \text{EN}]$
and X.

- 25*. LOUVRE G121. Kylix. Formerly in Campana Coll.: h. 0.125, d. 0.335. (Plates of this vase on pp. 255 and 257.)
 Pottier, *Cat.* iii, p. 962; *Douris*, pp. 107-109, fig. 21 (*I*).
WV. vi, 8 a-b.
 Brunn, *KG.* ii, p. 668, no. 8.
 Klein, p. 156, no. 10.
 Per. and Chip. x, p. 550, fig. 316 (*I*).
 Hartwig, p. 584.
 Nicole, *Corpus* 74, no. 13.
 Robert, no. 15.
 Frucht, no. 21.
- I.* Seated youth with hare. Around central medallion a frieze of ten groups each of a standing man and a boy sitting. $\Delta\text{OPI}\varsigma \text{ E}\lambda\text{P}\alpha\text{O}\varsigma\text{EN HO I}\alpha\text{I}\varsigma \text{ K}\alpha\text{V}\text{O}\varsigma$. Same formula on outer frieze.
- A* and *B.* Three similar groups on each side. $\text{HO I}\alpha\text{I}\varsigma \text{ K}\alpha\text{V}\text{O}\varsigma$ (three times). $[\text{HI}]\text{I}\Gamma\text{O}\Delta\text{MA}[\varsigma]$ [*sic*].
 Signature of the potter on edge of the foot $\Gamma\text{V}\text{OON}$.







26*. LOUVRE G 122. Kylix: h. 0.10; d. 0.22.

Cat. iii, p. 963.

Nicole, *Corpus* 74, no. 28.

Frucht, no. 6.

Beazley, no. 1.

Buschor, *Jhb.* 1916, p. 81.

The vase has been extensively restored. It is not found in either Klein's or Hartwig's lists.

I. Woman playing lyre, with dog. ΔΟΡΙΣ [ΕΛΡΑΦ]Σ[ΕΝ]
ΧΑΙ[Ρ]ΕΣ[ΤΡΑΤΟ]Σ.

A. Seated youth with a hare on his knees.

B. Youth standing.

Graffito on foot ΧΙ.

27*. PARIS, TH. REINACH'S COLL. Kylix (fragments). Formerly in Van Branteghem Coll.

Gerhard, *Aus. Vas.* pl. 145, p. 182 = Reinach, ii, p. 75.
Van Branteghem Sale Cat. no. 68.

Robert, no. 26.

Frucht, no. 22.

Hartwig, pp. 606 ff. pl. 67, 3 a-b.

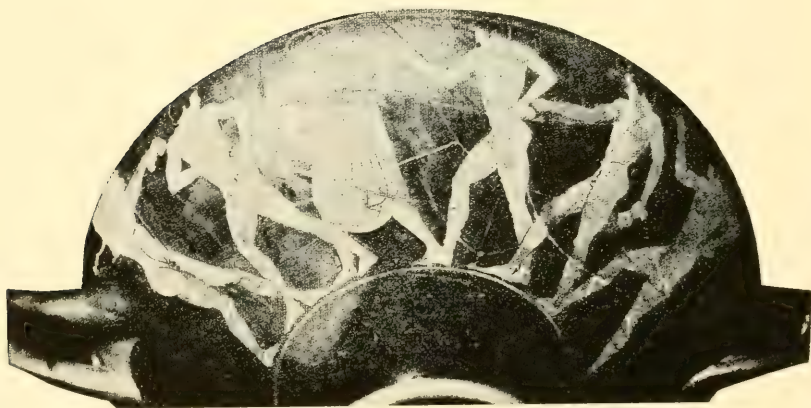
Per. and Chip. x, p. 530, fig. 298.

The fragment was originally fastened by clamps into the Vatican stamnos, no. 503 (v. Helbig-Reisch, *Führer*, i, p. 313).

I. Traces of meander pattern and signature. [ΛOR]Ι< EΛΡΑΘ[>EN].

A. Symposium. Nude hetaira on couch, and two male figures.







28*. PETROGRAD, COLL. ORLOFF-DAVIDOFF (Count ALEXIS).

Kylix: h. 0.11, d. 0.30.

Waldhauer, *Rev. Arch.* 1913, i, pp. 31-40, figs. 1-3.

Nicole, *Corpus* 74, no. 30.

Frucht, no. 31.

I. Man with stick. [ΔΟΡΙ]Σ ΕΛΡΑΦΞΕΝ.

A and B. Athletes.

29*. STUTTGART, HAUSER'S COLL. Now in Leipzig.¹ Kylix
(fragment). From Corneto.

Hartwig, p. 610, fig. 66.

Nicole, *Corpus* 74, no. 20.

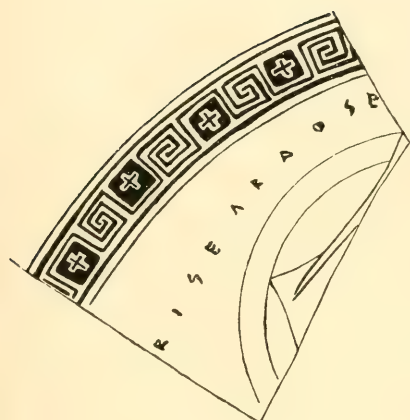
Robert, no. 16.

Frucht, no. 28.

I. Remains of a shield and crest of a helmet. [ΛΟ]ΡΙΣ
ΕΛΡΑΘΣΕ[Ν].

A. Hand holding a torch(?), legs of two figures, one certainly
a silen as tail is seen behind. Execution is rather hasty.

¹ So stated by Frucht.





30*. VIENNA, OESTERR. MUS. 324. Formerly in Castellani Coll.
 Kylix. From Caere: h. 0.132, d. 0.326. The vase was
 found in the same grave with Vienna 325, also signed
 by Python and Douris.

- | | |
|---|--|
| <i>Cat.</i> p. 43. | Beazley, <i>VA.</i> p. 98, note 1. |
| <i>WV.</i> vii, 1 (<i>B</i>). | Pottier, <i>Douris</i> , fig. 19 (<i>A</i>). |
| Robert, no. 4. | Meier, <i>AZ.</i> 1883, pp. 24 ff. |
| Frucht, no. 9. | F.R. i, pp. 267-275, pl. 53. |
| Nicole, <i>Corpus</i> 74, no. 4. | Schreiber, <i>Bilderatl.</i> pl. 35. |
| Roscher, iii, p. 1699, 4 (<i>I</i>). | |
| Brunn, <i>Bull. d. Inst.</i> 1865, p. 217. | |
| Baumeister, iii, p. 2034, fig. 2207. | |
| Hartwig, p. 216 ff. p. 21, 11. | |
| Per. and Chip. x, p. 547, fig. 314 (<i>A</i>). | |
| Klein, p. 157, no. 14; <i>Euphr.</i> p. 219. | |
| Saglio, iii, p. 1306, fig. 4527, (fig. on <i>A</i>). | |
| Winter, <i>Jung. Att. Vas.</i> p. 42, note 1. | |
| Buschor, <i>Jhb.</i> 1916, pp. 77-79. | |

I. Libation. Warrior and woman. ΛΟΡΙΞ ΕΛΡΑΘΞΕΝ.

A. Warriors arming. . . . ΟΞ ΚΑΥΟΞ. Traces of a T.

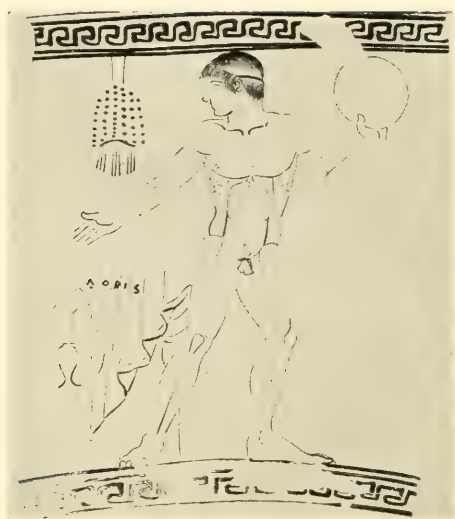
B. Warriors arming. ΗΟ ΓΑΙΞ ΚΑΥΟΞ.

Signature of potter on rim of foot ΝΟΘΥΓ.





- 31*. VIENNA, OESTERR. MUS. 325. Kylix. From Caere: h. o. 129,
d. o. 337. Vase is from same grave as Vienna 324.
Cat. p. 44.
Nicole, *Corpus* 74, no. 5.
Mon. d. Inst. viii, 41 = Reinach, i, p. 174.
WV. vi, 1.
Robert, no. 5; *Bild u. Lied*, p. 29, 213 ff.
Frucht, no. 10.
Klein and Brunn, *Verhandlungen der 29. Philologenver-*
samml. zu Innsbruck, pp. 152-158.
F.R. i, pp. 267-275, pl. 54.
Fowler and Wheeler, p. 496, fig. 393.
Roulez, *Ann. d. Inst.* 1867, p. 40 ff.
Brunn, *Bull. d. Inst.* 1865, pp. 217 ff.
Klein, p. 156, no. 13.
Baumeister, i, p. 29, fig. 30.
Pottier, *Douris*, figs. 16 and 17.
Dümmler, *Bonn. Stud.* p. 85 ff.
Roscher, iii, p. 662, fig. 3 (A).
Reisch, *Röm. Mitt.* v (1890), pp. 321 ff.
Hartwig, p. 223 ff.
Per. and Chip. x, p. 540, figs. 308 (A), 309 (B), 310 (I).
Saglio, ii, p. 301, fig. 2479 (central group on A); v, p. 575,
fig. 7202 (A).
Girard, *Peintures*, p. 218, fig. 124 (A).
Hoeber, *Griech. Vas.* fig. 56 (B).
Buschor, *Jhb.* 1916, pp. 77-79.
- I. Odysseus and Neoptolemos. ΔΟΡΙΞ ΕΛΡΑΘΞΕΝ.
A. Contest of Ajax and Odysseus over the arms of Achilles.
ΗΟ ΓΑΙΞ ΚΑΥΟΞ.
B. Voting of the Greek chiefs. + ΑΙΡΕΞΤΡΑΤΟΞ ΚΑΥΟΞ.
Signature of potter on rim of foot ΠΥΘΟΝ.



32*. ATHENS CC. 1188 (1305) 3500. Lekythos.¹ From Eretria:
h. 0.30.

Cat. p. 374.

Tsountas, *Ephem. Arch.* 1886, p. 40, pl. iv.

Per. and Chip. x, p. 524.

Pottier, *Gaz. Arch.* 1888, p. 174.

Robert, no. 12.

Harrison, *JHS.* 1889, p. 233.

Nicole, *Corpus*, 74, no. 32.

Reisch, *Röm. Mitt.* 1890, p. 333.

Hartwig, p. 228; *Nachtrag*, no. 5 a.

Klein, p. 150. (According to Klein the lekythos has nothing to do with Douris, but this view is not generally accepted.)

Beazley, *VA.* p. 98 (agrees with Klein).

Romaïos, *Ephem. Arch.* 1907, p. 230, fig. 4.

Nude ephebos standing before a stool on which his cloak is placed. On the cloak ΑΟΡΙΣ.

¹ Since there exists a reasonable doubt whether nos. 32*-35* should be classed as signed vases, they have been listed after the vases bearing legitimate signatures.



33*. ATHENS CC. 1189 (1633). Lekythos. From Eretria:
h. o.25.

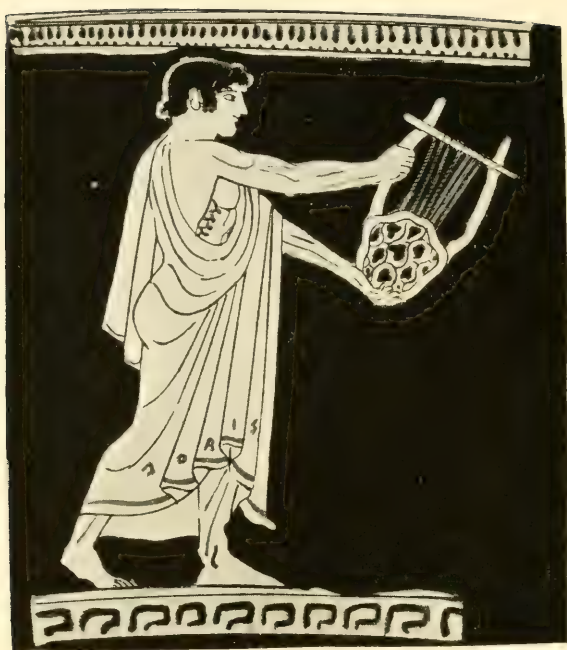
Cat. p. 374.

Nicole, *Corpus* 74, no. 33 (wrong ref. to *JHS*. v. Euphronios 17).

Δελτίον, 1892, p. 85, no. 15.

Romaïos, *Ephem. Arch.* 1907, pl. 10, pp. 219-238; fig. 2
on p. 226.

Woman standing, holding a lyre. On edge of her cloak
ΑΟΡΙΣ.



- 34*. ATHENS N 1030 (12803). Lekythos. From Eretria: h. o. 24.
Cat. (N) 1030, p. 219 (attr. to same hand as Athens
 CC 1189). Companion-piece to Athens CC 1189.
 Romaïos, *Ephem. Arch.* 1907, p. 225, figs. 2-3, pl. x.
 Nicole, *Corpus* 74, no. 35.
 Per. and Chip. x, p. 527, fig. 294.
 Youth holding out a lyre. On edge of cloak (one letter
 to each fold) ΔΟΡΙΣ.



35*. SYRACUSE 22666. Lekythos: h. 0.30.

Orsi, *Due Vasi Gelesi* (*Symb. lit. in honor. J. de Petra*,
Naples, 1911), pp. 73 ff., fig. 1.

Per. and Chip. x, p. 525, fig. 293.

Nicole, *Corpus*, 74, no. 36.

Nike running with torches. In a white space AORIS.

36*. ? (formerly in Bassegio Coll., Rome). Kylix.

WV. vi, 5.

Robert, no. 19: *Scenen. d. Ilias*, p. 5, fig. 2.

Klein, p. 159, no. 18.

Nicole, *Corpus*, no. 74, 27.

Hartwig, p. 612.

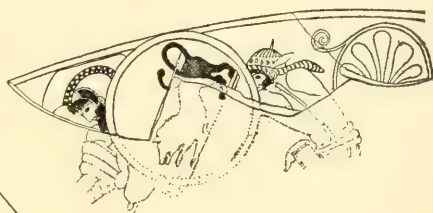
Frucht, no. 25.

From a drawing in the *Apparat* of the Berlin Museum.

I. Armed warrior. $\Lambda\text{O}\text{R}\text{I}\varsigma\ \text{E}\Lambda\text{R}\text{A}\Phi\varsigma\text{E}\text{N}.$

A. Combat over fallen warrior. $\text{H}\text{O}\ \Gamma\text{A}\text{I}\varsigma\ \text{K}\text{A}\text{V}\text{O}\varsigma.$

B. Fragment of similar scene.



- 37*. ? Formerly in the Hope Coll.; Durand 118; Magnoncourt
 23. Kylix.
 Brunn, *KG.* ii, p. 669, no. 5.
 Klein, p. 154, no. 8.
 Hartwig, p. 622.
 Frucht, no. 34.
CIG. 8148.
I. Bearded man and boy playing the flute.
A. Komos. $\Lambda O R I \varsigma \text{ } \epsilon \Lambda R A \Phi \varsigma E N$.
- 38*. ? Kylix.
 Only known by a description of DeWitte's, *Rev. de Phil.*
 ii, p. 513.
 Klein, p. 156, no. 11.
 Brunn, *KG.* ii, p. 670, 9.
 Frucht, no. 33.
I. Seated man holding a purse.
A and *B.* Epheboi. Signature occurs twice on exterior.
- 39*. ? Kylix.
 Klein, p. 153, no. 3.
 Frucht, no. 32.
 Mentioned by Brunn (*KG.* i, p. 670, no. 11) as being in
 Braun's Collection and similar in character to Louvre
 G 118.

ATTRIBUTED VASES

40. ADRIA, MUS. BOCCHI 319. Kylix (fragments).
 Schöne, *Mus. Bocchi*, pl. iv, 5, p. 101: *CIG.* 7886: Hart-
 wig, p. 205: R. Rochette, *Lettre à M. Schorn*², p. 21:
 Klein, *LI.* p. 99, 8; *MS.* p. 161, no. 1: Wernicke, p. 86,
 no. 6: Letronne, *Rev. Arch.* iii, p. 382.
I. Seated youth. $+ A I R E \varsigma T R A T [O \varsigma \text{ } K A \vee O \varsigma]$. Doubtful
 whether the vase had any exterior pictures.
41. ATHENS CC. 1169 (1689) 3833. Amphora (Panathenaic).
 From Aegina: h. 0.195.
Cat. p. 365: Duruy, *Hist.* i, p. 376 (*A*): Benndorf, *GSV.*
 p. 57, pl. 31, 2 a-b: Heydemann, *Griech. Vas.* p. 4: Hart-

wig, p. 625, note 1, no. 6: Wernicke, p. 51: Kretschmer, p. 194: Klein, *LI*. p. 120.

A. Athena before altar. ΓVOOKVEE K[A]VOΣ [H]O-
[ΓAI]Σ KAVOΣ (retr.).

B. Two boxers.

42. ATHENS N 1027 (12781). Lekythos. From Eretria.

Cat. (N.) p. 218 ('style of Douris'): Romaios, *Ephem. Arch.* 1907, pp. 229, fig. 4, 236: Nicole, *Corpus*, no. 74, 34 (wrongly classed under the vases with the inscription ΔΟΠΙΣ).

Athlete with akontion.

43. ATHENS N 1028 (12394). Lekythos. From Eretria: h. o.35.

Cat. (N.) p. 218: Romaios, *Ephem. Arch.* 1907, pp. 234, fig. 5, 238: Beazley, *JHS.* 1911, p. 286, no. 27 (attr. to Berlin Amphora P.).

Nude komast with kotyle and stick.

44. ATHENS. Krater. From Acropolis: h. o.44.

Tsountas, *Ephem. Arch.* 1885, pp. 219-228, pls. 11-12 = Reinach, i, pp. 509.5, 510.1: Hartwig, p. 625, note 1, no. 1: *Athen. Mitt.* 1891, p. 200: Roscher, ii, p. 2187 (B): Beazley, *VA.* p. 64, no. 5 (attr. to Syriskos P.): Harrison, *Myth. Int.* figs. 29-30.

A. Theseus, Minotaur, Ariadne, and Minos. ΘΕΞΕVΞ
MINOTAVPOΞ APIANNE MIN[OΞ].

B. Four Attic kings. VKOΞ NI[Ξ]OΞ ΓΑVVAΞ OPNEVΣ.
Base restored.

45. BALTIMORE. Kylix. From Chiusi: h. o.09, d. o.23.

Hartwig, p. 212, pl. 22, 2: *Röm. Mitt.* 1887, p. 168: *AJA.* 1888, p. 385: Klein, *LI*. p. 99, no. 10: Beazley, no. 7.

I. Two Amazons. +AIREΞTRATOΞ¹ KAVOΞ.

46. BALTIMORE. Kylix. From Chiusi: h. o.10, d. o.22.

Hartwig, pp. 657-659, pl. 72.2 (attr. to the Twig P.): *Röm. Mitt.* 1887, p. 169, ix: Beazley, *VA.* p. 99: Nicole, *Corpus* 115, sec. 1, no. 1 (attr. to the Twig P.).

I. Two men spinning a top. K.VOΣ X...H. Whip has three lashes not given in Hartwig plate.

¹ The last letter of the name is perfectly clear.

47. BALTIMORE: COLL. of Professor DAVID ROBINSON. Kylix.
From Capua: d. 0.33.
Robinson, *AJA*. 1917, p. 87: Beazley, *VA*. p. 99.
I. Symposium. ΓΑΙΣΚ.
A and *B*. Same.
48. BERLIN 2163. Amphora. From Locri: h. 0.458.
Cat. p. 487 ('Stufe des Douris'): Panofka, *Mus. Bart.* p. 97,
no. 27: Genick, *Griech. Ker.* pl. ii (*B*): Hartwig, p. 625.
A. Zeus.
B. Iris.
49. BERLIN 2166. Pelike (fragments). From Caere: h. 0.18.
Cat. p. 490: *AZ*. 1875,¹ pl. x, p. 86 = Reinach, i, p. 417,
1-4: Hartwig, p. 625: Roscher, iii, p. 324.
A. Libation. Nike, Zeus, and Poseidon. ΝΙΚ ΙΕΥΣ ΠΟ-
ΣΕΙΔΩΝ (retr.).
B. Wanting.
50. BERLIN 2167. Pelike (fragments). From Caere: h. 0.16.
Companion-piece to Berlin 2166.
Cat. p. 490: Hartwig, p. 625: Roscher, iii, p. 324.
A. Libation. Zeus, Nike, and Poseidon. ΝΙΚΕ ΙΕΥΣ.
B. Traces of standing female figures.
51. BERLIN 2288. Kylix. From Vulci: h. 0.13, d. 0.33.
Cat. p. 577: Panofka, *Tod des Skiron*, pl. i, 2; idem,
Bild. Ant. Leb. pl. vi, 5 (*A*): Hartwig, p. 623, no. 13:
Benndorf, *Bull. d. Inst.* 1865, p. 160: Klein, *Euphr.* p. 200:
Roscher, iv, p. 1012, no. 5: Buschor, *Jhb.* 1916, pp. 86-
87 ff., pl. 4 (*I*), figs. 9-10 (ext.).
I. Theseus and Skiron. ΘΕΣΕΥΣ ΣΚΙΡΩΝ.
A. Combat over fallen warrior.
B. Men and youths.
52. BERLIN 2289. Kylix. From Vulci: h. 0.13, d. 0.33.
Cat. p. 579: Gerhard, *TG*. xiv, 1-4: Hartwig, p. 622, no. 8,
p. 105, note 1, no. 6: Hauser, *Oesterr. Jhresheft*. 1909,

¹ Not 1874 as stated in the Berlin *Catalogue*.

pl. I (*I*): Per. and Chip. x, pp. 657, 659, fig. 362 (*I*): Saglio, iv, p. 1112, fig. 6160 (seated fig. on *I*).

I. Two women, one sitting, one standing.

A and *B.* Komos.

53. BERLIN, Inv. 3168. Kylix: h. 0.09, d. 0.24.

Furtwängler, *Arch. Anz.* 1891, pp. 117-118, figs. 12, 12 a and b ('style reminiscent of Makron or Brygos but belongs to another master'): Hartwig, pp. 260-264, pl. 27 (attr. to Peithinos): Beazley, no. 4 (attr. to Douris): Saglio, v, pp. 492, fig. 7098 (*A*); 541, fig. 7170 (*A*).

I. Triptolemos.

A. Eros and youths.

B. Youths.

54. BOSTON 97.369. Kylix: d. 0.215.

Ann. Rep. Mus. Fine Arts, 1897, p. 27, no. 12: Beazley, *VA.* p. 99.

I. Woman at louterion washing her hands. ΗΕ ΓΑΙΣ
ΚΑΛΕ.

55. BOSTON 00.343. Kylix. Formerly in Bruschi Coll. From Corneto: h. 0.121, d. 0.328.

Ann. Rep. Mus. Fine Arts, 1900, p. 43, no. 12: Hartwig, pp. 674-677, pls. 74-75 (attr. to Twig P.): Beazley, *VA.* p. 99 (attr. to Douris): Nicole, *Corpus* 115, sec. 1, no. 5.

I. Maenad and silens.

A. Men in conversation.


B. Warriors and women.

56. BOSTON 01.8029. Kylix. Formerly in Bourguignon Coll. From Orvieto: h. 0.08, d. 0.20.

Ann. Report Mus. Fine Arts, 1901, p. 33, no. 14: Hartwig, p. 598, pl. 67, 1: Beazley, *VA.* p. 98: Klein, *LI.* p. 104, 7: Nicole, *Corpus* 74, sec. 2: Per. and Chip. x, p. 600, fig. 341 on p. 599.

I. Youth washing. ΗΙΠΟΛΑΜΑΣ ΚΑΛΟΣ.

57. BOSTON 10.208. Kylix (fragment). Formerly in Hartwig's Coll.

- Ann. Report Mus. Fine Arts*, 1910, p. 64: Hartwig, p. 620, no. 4, fig. 67: Beazley, *VA*. p. 99.
- I.* Erast and Eromenos. < KAVO.
- A* or *B.* Remains of four figures in mantles.
58. BOSTON 95.41. Formerly in Van Branteghem Coll. Lekythos. From Athens: h. 0.30.
Hartwig, p. 228, note 1: *Van Branteghem Sale Cat.* no. 70: Klein, *LI*. p. 100, 15: Beazley, *VA*. p. 98.
- A.* Ephebos with halteres. + A1[R]E>TR[AT]O< KAVO<.
59. BOSTON, HOPPIN COLL. Kylix. From Italy: h. 0.152, d. 0.29. The vase is now on loan in the Boston Mus. of Fine Arts. It was acquired by me in Athens in 1896. It is said to have been found near Naples.
Arch. Anz. 1902, p. 8: *AJA.* 1902, p. 24, no. 1: Beazley, *VA*. p. 99.
- I.* Silen and maenad. HE ΓΑΙΞ KAVE.
- A.* Silens and maenads. The exterior is almost a duplicate of the Boston kylix signed by Douris, 00.499, v. no. 12*.
Graffito on foot .
60. BRUNSWICK, BOWDOIN COLLEGE. Kylix (fragment).
Beazley, *VA*. p. 99.
- A.* Head of man and shield.
61. BRYN MAWR R 491. Plate: d. 0.153.
Swindler, *AJA.* 1916, p. 331, fig. 13.
- I.* Bearded man on couch playing kottabos. HO ΓΑΙΞ KAVO<.
62. BRYN MAWR R 38. Kylix (fragment). Said to come from the Acropolis. Formerly in Van Branteghem Coll.
Swindler, *AJA.* 1916, p. 332, xiii, fig. 14 (*I*): *Van Branteghem Sale Cat.* no. 71.
- I.* Nude youth with helmet putting on greave. HO ΓΑΙΞ KAVO<.
- A.* Lower parts of three warriors.
- 63 a-b. BRYN MAWR. Kylix (fragments).
Swindler, *AJA.* 1916, pp. 339, no. 7, 340, fig. 20 (attr. to Euphronios): Beazley, *VA*. p. 99.

- a. *I.* Archer and female figure.
 b. *I.* Part of female figure. *A* and *B.* Legs and palmette.
64. CHICAGO, ART INSTITUTE 32. Kylix. Formerly in Van Branteghem Coll.: h. 0.074, d. 0.203.
Van Branteghem Sale Cat. no. 69, pl. 20: Hartwig, p. 601, pl. 67, 2: Klein, *LI.* p. 104, no. 6, fig. 27: Per. and Chip. x, p. 598, fig. 340: Harrison and MacColl, pl. 19: Beazley, *VA.* p. 100: Nicole, *Corpus* 74, sec. 2.
I. Artemis with torch. $\text{H}\Pi\Gamma\text{O}\Delta\text{A}\text{M}\Lambda\varsigma\ \text{K}\Lambda\text{V}\text{O}\varsigma$.
65. CORNETO 5771. Kylix (fragments). From Corneto: h. 0.095, d. 0.273.
Röm. Mitt. 1890, p. 338, figs. 7–8: *AZ.* 1884, p. 246: Hartwig, p. 589: Nicole, *Corpus* 74, sec. 2, no. 1.
I. Warrior. $\text{K}\Lambda\text{V}\text{O}\xi$ (retr.).
A. Five figures (two seated) in conversation. $\text{H}\text{O}\ \Gamma\text{A}\text{I}\varsigma\ \text{K}\Lambda\text{V}\text{O}[\varsigma]$. $\text{H}\text{O}\ \Gamma\text{A}\text{I}\varsigma\ \text{K}\Lambda\text{V}[\text{O}\varsigma]$.
B. Wanting.
66. FLORENCE 3910 (360). Kylix (fragment; cut down as a plate).
 Hartwig, p. 225: Klein, *LI.* p. 100, 3 ('sicher Douris').
I. Nude, infibulated man with strigil. $\text{A}\text{R}\text{I}\varsigma\varsigma\text{A}$.
A and *B.* Traces of two armed figures and a stele.
67. FLORENCE 3922 (1988). Kylix. From Chiusi: d. 0.285.
 Heydemann, *Mitt. aus. d. Antikensamm. in Ober- u. Mittel-Italien*, p. 85, no. 9: Hartwig, p. 621, no. 7: Jacobsthal, *Gött. Vas.* pp. 57–58, figs. 79 (*I*), 80 (*A*): Milani, *Mus. Etr. Arch.* i, p. 151.
I. Bearded man on a couch, holding a kylix. $\text{K}[\text{A}]\text{V}\text{O}\varsigma\ \text{H}\text{O}\ \Gamma\text{A}\text{I}\varsigma$.
A. Three bearded men on couches and two boys.
B. The same.
68. GIRGENTI. Lekythos. From Girgenti.
 Politi, *Una lechitos (estratto dalle Effemeridi scientifiche e letterarie per la Sicilia, fasc. 70)*: Hartwig, p. 228, note 1.¹
A. Seven warriors arming, and a quadriga. (Cf. the quadrigae on Berlin 2283 and 2284).

¹ According to Hartwig the drawing given by Politi is very bad and gives an entirely false idea of the style.

69. LONDON, BRIT. MUS. E 50. Kylix. From Civ. Castellana (Falerii): h. 0.088, d. 0.196.
Cat. iii, p. 75: Klein, *LI.* p. 104, no. 8: Hartwig, p. 608, pl. 67, 4: *Arch. Anz.* 1893, p. 187: Saglio, iii, p. 1017, fig. 4386: F.R. ii, p. 83, note 1: Nicole, *Corpus* 74, sec. 2: Jacobsthal, *Gött. Vas.* p. 56.
I. Ephebos on couch holding a kylix. ΚΑΥΟΣ ΗΠΟ-
 ΛΑΜΑΣ.
70. BRIT. MUS. E 51 (853). Formerly Canino Coll. 2023. Kylix.
 From Vulci: h. 0.126, d. 0.288.
Cat. iii, p. 75 ('int. by Douris, ext. by some painter under his influence'): Murray, *Des.* no. 31 (*I*): Hartwig, p. 620, no. 2.
I. Woman smelling flower.
A. Bearded man and hetairae.
B. Youths and hetairae.
71. BRIT. MUS. E 52 (845). Formerly Canino Coll. 1435. Kylix.
 From Vulci: h. 0.12, d. 0.304.
Cat. iii, p. 76: Murray, *Des.* no. 32: Hartwig, p. 620, no. 3.
I. Bearded man. ΗΟ ΓΑΙΣ ΚΑΥΟΣ (retr.).
A and *B.* Scenes from palaistra. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.
72. BRIT. MUS. E 53 (846). Formerly Canino Coll. 1338. Kylix.
 From Vulci: h. 0.109, d. 0.288.
Cat. iii, p. 77: Murray, *Des.* no. 33 (*I*): Hartwig, p. 622, no. 9.
I. Bearded man, sitting. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.
A and *B.* Komos.
73. BRIT. MUS. E 54 (847). Formerly Canino Coll. 1525. Kylix.
 From Vulci: h. 0.111, d. 0.30.
Cat. iii, p. 78: Murray, *Des.* no. 34 (*I*): Hartwig, p. 622, no. 10.
I. Two bearded men. ΗΟ ΓΑΙΣ ΚΑΥΟΣ.
A and *B.* Komos.
74. BRIT. MUS. E 55 (812). Formerly Canino Coll. 589. Kylix.
 From Vulci: h. 0.104, d. 0.29.

Cat. iii, p. 79: Murray, *Des.* no. 35 (I): Hartwig, p. 623, no. 12.

I. Maenad. ΚΑΛΟΣ.

A. Dionysos, silen, and maenad.

B. Two silens and three maenads.

75. BRIT. MUS. E 56 (848). Formerly Canino Coll. 1538. Kylix.
From Vulci: h. 0.133, d. 0.325.

Cat. iii, p. 80: *WV.* C, 3: Murray, *Des.* no. 36 (I): Hartwig, p. 600, note, p. 621, no. 6: Buschor, *Jhb.* 1916, p. 85.

I. Achilles and Odysseus? ΗΟ ΓΑΙΣ ΚΑΛΟΣ.

A. Warriors and women.

B. Four bearded men and two youths.

76. BRIT. MUS. E 345 (914). Nolan amphora. Formerly in
Payne-Knight Coll.: h. 0.305.

Cat. iii, p. 233.

A. Male flute-player.

B. Ephebos.

77. BRIT. MUS. 1901.5 = 14.1. Kylix. Formerly in Bourguignon Coll. From Orvieto: d. 0.23.

Bourguignon Sale Cat. p. 18, no. 52 with fig.: *Arch. Anz.* 1902, p. 120.

I. Youth with bird-cage on his lap containing a fighting quail (?); above, bird clapper. ΗΟ ΓΑΙΣ ΚΑΛΟΣ.

A and B. Palaistra. Very much damaged.

78. BRIT. MUS. E 807. Pyxis (fragment). From Attica.

Cat. iii, p. 381: Hartwig, p. 625, fig. 68.

The form of the vase to which the fragment belonged is uncertain, though it was most probably a pyxis.

Woman's head. Ε Δ.

79. MUNICH 2648 (369). Kylix.

Cat. p. 115: *WV.* A, 1: Hartwig, p. 623, no. 16: F.R. i, pp. 114-115, pl. 24: Leonhard, *Hieron.* p. 18, no. 26: Luckenbach, p. 577: Pottier, *Louvre Cat.* iii, p. 1024: Frucht, p. 41, note 24: Graef, *Jhb.* 1886, p. 202, no. 66: Lau, pl. 33, 1-7.

The handle of the vase with the signature of Hieron does not belong to it, being of a different colored clay. Pottier, however (loc. cit.), believes that it does belong to it. That the vase is in the style of Douris seems evident.

I. Libation. Herakles (seated) and Athena.

A. Peleus and Thetis.

B. Nereids.

80. MUNICH 2646 (371). Formerly in Canino Coll. Kylix.

From Vulci: h. 0.115, d. 0.415.

Cat. (Jahn), p. 118: Jahn, *Sächs. Ber.* 1853, pl. x (ext.), (Herakles u. Linos): Hartwig, p. 624, no. 18; for inscription *v.* p. 258, no. 8: Engelmann, *Rev. Arch.* 1907, i, p. 87, fig. 2: Kretschmer, p. 87, no. 56: F.R. ii, pp. 230-232, pl. 105 (attr. to Douris), and fig. 80: Jacobsthal, *Gött. Vas.* p. 42, no. 7: Per. and Chip. x, p. 602.

I. Bearded man on couch holding his head in his hands, and youth playing flutes. Cf. Hartwig, pl. 64, 3. ΟΥΔΥΝΑ-ΜΟΥ (retr.).¹

A. Herakles slaying Linos.

B. Men and boys conversing.

81. MUNICH 2647 (793). Kylix.

Hartwig, p. 622, no. 11 (drawing in Berlin *Apparatus* xxii, 99): Panofka, *Eigennam.* pp. 64 ff.: *CIG.* 7444 b: Gerhard, *AZ.* 1855, p. 112: Klein, *LI.* p. 117: Kretschmer, p. 148 (132), 175: Wernicke, p. 82: Beazley, *VA.* p. 99: Buschor, *Jhb.* 1916, pp. 84 ff. pl. 3 (*I*), figs. 7-8 (ext.).

I. Two komasts.

A. Dionysos and thiasos. ΓΟΥΦΟΡΑΣΜ[ΟΝ].

B. Silens and maenads. ΓΟΥΦΟΥΦΟΡΑΣΣΟΝ ΚΑΥΟ[Σ].

82. OXFORD, ASHMOLEAN MUS. Kylix (fragments). From Naukratis.

Ann. Brit. School at Athens, v, p. 65, fig. 3: *JHS.* 1905, p. 120, pl. vi, 5: Hauser, F.R. iii, p. 90, fig. 44 (attr. to Hieron): Nicole, *Corpus* 88, sec. 2, no. 11.

¹ Inscription refers to the beginning of a Theognis scholion (*v.* Hiller-Crusius, *Anth. Lyr.* p. 103, 949).

The fragments which belong together were found in different campaigns. The vase originally had a school scene similar to Berlin 2285. Fragment belongs to exterior of the vase. Man seated, reading a scroll, and bearded flute-player (cf. Brit. Mus. E 767). On scroll: $\Sigma\text{TE}\Sigma\text{I}+\text{OR NOVMV-HVO A}\wedge\text{OI}\Sigma\text{AI}$.

83. PARIS, CAB. D. MÉD. 539. Kylix: h. 0.118, d. 0.32.

Cat. p. 406: *El. Cér.* i, 44-45: Luynes, pls. 33-34 = Reinach, ii, pp. 261, 2-3, 262: Milliet-Giraudon, pls. 66-69: *BCH.* 1896, p. 370, 2 (Hartwig): Wäntig, K: Hartwig, pp. 232-233, 611, 623, no. 15: Graef, *Jahrb.* 1886, p. 203, 70; 1891, p. 45, 3: Beazley, *VA.* p. 99: Eldridge, *AJA.* 1917, p. 43, no. 9: Saglio, v, pp. 227-230, figs. 6884 (A), 6886 (B), 6888 (I): *WV.* i, pl. 9, 1.

I. Peleus and Thetis. $\Gamma\text{E}\wedge\text{EY}\Sigma\ \Theta\text{ETI}\Sigma$.

A. Dionysos, Hephaistos, and silens.

B. Maenads and silens.

- 83 bis. PARIS, CAB. D. MÉD. 540. Kylix. Formerly in Dubois Coll.: h. 0.106, d. 0.292.

Cat. p. 408, figs. 100-101 (ext.), pl. 21 (I): Buschor, *Jhb.* 1916, p. 89 (attr. to Douris).

I. Bearded man with stick. $\text{HO}\ \Gamma\text{AI}[\Sigma]\ \text{KAVO}\Sigma$.

A and B. Warriors and men.

84. CAB. D. MÉD. 542. Kylix: h. 0.126, d. 0.315.

Cat. p. 411: *CIG.* 8350: Overbeck, *KM.* (Hera), p. 31 h, pl. 9, 25 (fig. of Hera on I): *Mon. d. Inst.* v, pl. 35 = Reinach, i, p. 141: Braun, *Bull. d. Inst.* 1846, p. 115: Jahn, *Ann. d. Inst.* 1851, pp. 279 ff.: Gerhard, *Arch. Anz.* 1846, p. 287: DeWitte, *ibid.*, 1850, p. 212: Müller-Wieseler, ii, pl. 65, 834: Welcker, *Alt. Denk.* iii, p. 194: Duruy, *Hist. d. Grecs*, i, p. 227: Dümmler, *Bonn. Stud.* p. 81: Wäntig, I: Hartwig, pp. 672-674 (attr. to Twig P.): Kretschmer, p. 192: Beazley, *VA.* p. 99: Roscher, iii, p. 3086, 1 (I): Eldridge, *AJA.* 1917, p. 43, no. 8.

I. Hera (sitting) and Prometheus. $\text{HPA}\ \Gamma\text{POME}\Theta\text{E}\Sigma$.

A. Return of Hephaistos. B. Komos.

Graffito on base: v. *Cat.* p. 413.

85. CAB. D. MÉD. 543. Kylix (fragments).
Cat. p. 413: Milliet-Giraudon, ii, pls. 62-63: Klein, p. 168, no. 13: *LI.* p. 100, no. 12: Hartwig, p. 219, pl. 23: Beazley, no. 5.
 The fragments of this kylix were found in the Bibliothèque Nationale along with a handle with Hieron's signature which belongs to no. 558. The interior of that vase described by Klein (*v.* Hieron 19*) belongs to this vase.
I. Dionysos (seated) and maenad. [KA]VOΣ.
A. Silens and maenads. X[AIPEΣ] TPA[TOΣ].
86. CAB. D. MÉD. 544. Kylix (fragments).
Cat. p. 414: Milliet-Giraudon, ii, pl. 63: Hartwig, pp. 217-219, figs. 30 a-b.
I. Warrior putting on chiton. [KA]VOΣ ?
A. Traces of an Amazon putting on greaves. Horse ? Θ.
87. PARIS, LOUVRE G 123. Kylix: h. 0.12, d. 0.29.
Cat. iii, p. 964: Hartwig, pp. 616-619, pl. 68: Pottier, *Douris*, p. 121, fig. 24 (*I*): Nicole, *Corpus* 74, sec. 2, no. 2: Per. and Chip. x, p. 601, fig. 342 (*I*): Hoeber, *Griech. Vas.* fig. 55 (*I*).
I. Zeus carrying sleeping girl. OΣ IEVΣ.
A. Men and youths; six figures. [KA]VOΣ ? (*retr.*).
B. The same; five figures.
88. LOUVRE G 124. Kylix (handles restored): h. 0.11, d. 0.295.
Cat. iii, p. 965: Hartwig, p. 621, no. 5.
I. Man and woman. HO ΓAIΣ KAV[OΣ].
A and *B.* Warriors, men, and women.
 Graffito on foot AT.
89. LOUVRE G 125. Kylix (fragments): h. 0.14.
Cat. iii, p. 966 (not mentioned by Hartwig): Nicole, *Corpus* 74, sec. 2.
I. Warrior pouring libation on altar.
A. Libation; hoplites and youths conversing.
B. Wanting.

90. LOUVRE G 126. Kylix: h. 0.105, d. 0.305.
Cat. iii, p. 966: Frucht, p. 41, note 24: Hartwig, p. 623, no. 14: Nicole, *Corpus* 74, sec. 2: drawing (with restorations) in the *Apparat* of the German Archaeological Institute in Rome.
I. Theseus and Skiron. Cf. Berlin 2188.
A. Peleus and Thetis.
B. Nereids.
91. LOUVRE G 126 *bis*. Kylix (fragments).
Cat. iii, p. 967: not mentioned by Hartwig.
I. Traces of a male figure on a couch.
A. The same.
B. Wanting.
92. LOUVRE G 127. Kylix: h. 0.098, d. 0.228.
Cat. iii, p. 967: *Cat. Canino*, no. 109: *CIG.* 7885: Hartwig, p. 202, pls. 19, 2; 20: Beazley, *VA.* p. 98: Pottier, *Gaz. Arch.* 1888, p. 174: Wernicke, p. 86, no. 7: Klein, p. 162, no. 2; *LI.* p. 99, no. 11.
I. Singing youth with lyre. +ΑΙΠΕΣΤΑΤΟΣ ΚΑ[Υ]ΟΣ.
A and *B.* Komos. PA EOΠΤΟ.
93. LOUVRE G 128. Kylix (fragment).
Cat. iii, p. 968: not mentioned by Hartwig: Nicole, *Corpus* 74, sec. 2: Beazley, *VA.* p. 98.
I. Youth singing and playing lyre. Same as G 127. [+ΑΙΡΕΣΤ]ΡΑΤΟΣ [ΚΑΥΟΣ].
94. LOUVRE G 131. Kylix (fragment). Formerly in Campana Coll. Only part of the exterior is preserved.
Cat. iii, p. 969: Hartwig, p. 226, fig. 31: Pottier, *Gaz. Arch.* 1888, p. 174: Klein, *LI.* p. 100, no. 2: Wernicke, p. 59, no. 2.
A. Upper part of two boxers. ΑΠΙΖΕΤΑΛ[ΟΡΑΣ ΚΑΥΟΣ].
95. LOUVRE G 138. Kylix: h. 0.11, d. 0.30.
Cat. iii, p. 973: Hartwig, p. 590, pls. 65-66: Kretschmer, p. 235: Per. and Chip. x, pp. 787-789, figs. 417-419 (lacks outer row of figures on *I*).

- I. Dionysos and boy; libation. Around medallion an outer frieze of twenty-six male figures in pairs. $\text{HO } \Gamma\text{A}\text{I}\varsigma \text{ KAVO}\varsigma$. Outer frieze, $\text{KIVIAP} + \text{O}\varsigma \text{ ANPI}\varsigma \text{ TOTETE}\varsigma \text{ EV}[\text{K}]\text{V}[\text{E}]\varsigma \text{ OVTIMI}\Delta\text{E}\varsigma \text{ } \Delta\text{IONV}\varsigma \text{ IO}\varsigma \text{ L}[\text{PO}]\text{ } \Theta\text{EM}[\text{I}\varsigma] \text{ KVEOKPITO}\varsigma \text{ VEOAIKO}\varsigma \text{ } [\text{AV}]\text{KIMA} + \text{O}\varsigma \text{ EV}\Phi\text{IVETO}\varsigma \text{ ON ON IA}\varsigma \text{ KL}^1$ All retrograde.
- A. Four pairs of men and boys, and bearded flute-player. $\varsigma \text{ KAVI}\Phi\text{ON } \Phi\text{IVON EV}\Phi[\text{I}]\text{VETO}\varsigma \text{ EV}[\Theta\text{VMI}]\Delta\text{E}\varsigma$.
- B. Five figures, one bearded. $\text{HO } \Gamma\text{A}\text{I}\varsigma \text{ KAVO}\varsigma$ (last word retr.).
96. LOUVRE G 276. Kylix: h. 0.09, d. 0.23.
Cat. iii, p. 1035: *Cat. Campana*, no. 141: Hartwig, p. 502, no. 2: Beazley, no. 2.
 The description is taken from Hartwig: Beazley mentions only one figure on each side of exterior and omits the women. The vase has been much restored.
- I. Youth and boy: white zone around central medallion. $[\text{H}]\text{O } \Gamma\text{A}[\text{I}]\varsigma \text{ KA}[\text{V}]\text{O}[\varsigma \text{ N}]\text{AI}[\text{+I}]$.
- A. Two women.
- B. Youth with hare pursuing a boy.
97. LOUVRE G 318. Kylix: h. 0.09, d. 0.23.
Cat. iii, p. 1038: Girard, *Educ. Athén.*, pp. 104-5.
- I. ?
- A and B. School scene similar to Berlin 2285.
98. PETROGRAD, HERMITAGE 601 (St. 1637). Amphora: h. 0.41.
Cat. ii, p. 241 (W. p. 109): *CR.* 1866, pl. v, 1-3 = Reinach, i, p. 24: Jahn, *Entführung der Europa*, pl. v: Hartwig, p. 625, note 1, no. 3: Overbeck, *KM.* (Zeus), p. 427, no. 9, pl. 6, 9: Baumeister, i, p. 518, fig. 559 (A).
- A. Europa riding on a bull over the seas.
- B. Zeus with sceptre.
99. PETROGRAD, STROGANOFF COLL. Nolan amphora. From Capua.

¹ Pottier reads $\text{L} \cdot \cdot \Theta\text{EMI}\varsigma \text{ VEOAIK}[\text{O}]\varsigma \text{ K}[\text{AW}]\text{IMA} + \text{O}\varsigma \text{ EV-}\Phi[\text{I}]\text{VETO}\varsigma$.

CR. 1874, p. 208, pl. vii, 1 = Reinach, i, p. 45, 3-4 (Reinach has mixed two different vases together, v. Painter of Berlin Nike Hydria 2381, no. 5): Hartwig, p. 625, note 1, no. 4.

A. Above, Nike presenting a wreath to figure on B. Below, two youths. NIKE.

B. Above, youthful athlete receiving the wreath. Below, libation, warrior and woman. HO ΓΑΙΣ ΚΑΛΟΣ.

100. ROME, VATICAN 541 (164). Kylix: d. o.33.

Mus. Greg. ii, 86, 2, (ii, 89, 2): Helbig-Reisch, *Führer*, i, p. 330: *Ann. d. Inst.* 1875, pls. F, G = Reinach, i, p. 333, 4-7: Hartwig, p. 620, no. 1.

I. Bearded man, seated, in conversation with youthful warrior.

A and B. Warriors and old men.

Senseless inscriptions.

Graffito AVIPARPV.

101. VATICAN 545 (232). Kylix. From Vulci: d. o.29.

Mus. Greg. ii, 74, 1, (ii, 78, 1): Gerhard, *Aus. Vas.* pls. 109, 202, 3-5 = Reinach, ii, pp. 59, 6-9, 101: Helbig-Reisch, *Führer*, i, p. 331: Gerhard, *Akad. Abhand.* i, pl. 5, 4: Hartwig, p. 624, no. 19: Overbeck, *HG.* p. 451, no. 101, pl. 19, 3 (A): *Bonn. Stud.* p. 83: Roscher, i, p. 2204 with fig. (I): Saglio, iii, p. 93, fig. 3673 (I): Robert, *Scenen d. Ilias*, p. 8, figs. 9-10 (ext.): Luckenbach, p. 515, 2, aβ.

I. Herakles crossing sea in Sun-god's cup. ΚΑΛΟΣ.

A and B. Combat of two warriors in presence of Athena and another divinity.

102. VATICAN 578. Kylix. From Cervetri: h. o.12, d. o.30.

Mon. d. Inst. ii, pl. 35 = Reinach, i, p. 102, 1-3: Helbig-Reisch, *Führer*, i, p. 344: *Mus. Greg.* ii, 86, 1, (89, 1 a-b): Gerhard, *Ann. d. Inst.* 1836, pp. 289 ff.: Hartwig, p. 667 (Twig Painter), two figures of A on p. 669, fig. 72: Saglio, ii, p. 407, fig. 2575 (I); iii, p. 619, fig. 4147 (I): Roscher, ii, p. 85 (I): Klein, *Euphr.* p. 191: *Jahrb.* 1892, p. 116:

- Robert, in *Hermes*, 1909, p. 388: Winter, *Jüng. Att. Vas.* p. 42: Baumeister, i, p. 124, fig. 124 (*I*): Welcker, *Alt. Denk.* iii, pl. 24, 1: *CIG.* 7749.
- I.* Athena and Jason, the latter emerging from the dragon's jaws. $\text{IA} \leq \text{ON}$.
- A* and *B.* Youths and men.
103. STUTTGART, HAUSER'S COLL. Kylix. From Orvieto: h. 0.082, d. 0.198.
Hartwig, p. 206, fig. 28.
I. Seated ephebos washing his legs.
104. SYRACUSE. Lekythos.
Beazley, *VA.* p. 98.
Man with sword.
105. ? Kylix. From Orvieto.
Bull. d. Inst. 1831, p. 35: *CIG.* 7825 b: Jahn, *Int. Munich Cat.* p. lxxix: Panofka, *Eigenn.* pl. i, 10: Klein, *Euphronios*, p. 100: *LI.* p. 94, no. 1, fig. 24: Wernicke, p. 68: Beazley, *VA.* p. 99 (attr. to Douris): Per. and Chip. x, p. 387, fig. 232 (*I*).
I. Woman embracing a youth. $\text{HIKET}[\text{E} \leq] \text{KAVO} \leq$.
A and *B.* Symposium.
106. ? Kylix (fragment). Formerly in Kopf Coll., Rome.
Hartwig, *Festschrift an Otto Benndorf*, pp. 86-88 (with cut): Buschor, *Jhb.* 1916, p. 88.
I. Man and hetaira. $\text{HE} \Gamma \text{AI} \leq \text{KAVE}$.
A and *B.* Traces of four male and two female figures.

SUBJECTS

Myth., 2*, 3*, 9*, 20*, 35*, 41,
48-50, 53, 64, 84, 87, 98, 99.
Heroic, 13*, 16*, 44, 45, 51, 79,
80, 83, 86, 90, 101, 102.
Epic, 19*, 31*, 75 ?.
Bacchic, 10*, 12*, 18*, 29* ?,
55, 59, 74, 81, 83, 84, 85, 95.
Military, 6*, 8*, 11*, 21*, 29*,
30*, 36*, 51, 55, 60, 62, 63,
65, 66, 68, 75, 83 *bis*, 86, 88,
89, 100, 104.
Athletic, 2*, 3*, 11*, 15*, 22*,
23*, 28*, 41, 42, 58, 66, 71,
77, 94.
Komastic, 10*, 37*, 43, 52, 72,
73, 76, 81, 84, 92, 93.
Symposium, 5*, 17*, 27*, 47,
52, 61, 67, 69, 80, 91, 105,
106.
Genre, 4*, 7*, 14*, 24*, 25*, 26*,
32*, 33*, 34*, 38*, 40, 46, 54,
55, 56, 57, 65, 70, 75, 77, 78,
80, 82, 87, 88, 95, 96, 97, 103.

SHAPES

Amphora { Panathenaic, 41.
Nolan, 76, 99.
Neck, 48, 98.
Pelike, 49, 50.
Krater, Kalyx, 44.
Psykter, 18*.
Pyxis, 78.
Kantharos, 13*.
Lekythos, 7*, 32*-35*, 42, 43,
58, 68, 104.
Kylix, 2*-6*, 8*-12*, 14*-17*,
19*-31*, 36*-39*, 40, 45-47,
51-57, 59, 60, 62-67, 69-75,
77, 79-97, 100-103, 105, 106.
Plate, 61.
?, 1*.

OTHER ATTRIBUTIONS

Berlin Amph. P. 18, 72.
Berlin Foundry P. 1.
Bowdoin Eye kylix P. 3.
Brygos, 15, 22, 28, 68.
Euphronios, 17.
Panaitios P. 44.
Kleophrades, 20.
Onesimos, 16, 17, 20.
Pan P. 28.
Tyszkiewicz P. 4.

THE PAINTER OF THE DUTUIT OINOCHOË

Beazley, *JHS.* 1913, pp. 106-110: idem, *VA.* p. 69.

A charming little oinochoë now in the Petit Palais, Paris, and formerly in the Dutuit Collection, has furnished the name for the artist of the ripe archaic period who, according to Beazley, was the author.

1. BERLIN 2330. Nolan amphora. From Nola: h. 0.315. The vase is intact.
Cat. p. 628: Beazley, no. 11: Gerhard, *Prodromus*, p. 223, 58.
A. Dionysos with thyrsos and kantharos.
B. Maenad with snake and thyrsos.
Senseless inscriptions.
2. BERLIN. Neck amphora (double handles).
Beazley, no. 9.
A. Dionysos, maenad, and silen.
B. Man and youth riding, both in Thracian cloaks.
3. BOSTON 13.188. Nolan amphora: h. 0.342.
Ann. Rep. Mus. Fine Arts, 1913, p. 90: Von Duhn, *Röm. Mitt.* 1887, p. 242, fig. 15: Beazley, no. 12, fig. 3 (*B*), pl. xi (*A*).
A. Thetis and Hephaistos polishing shield.
B. Nike running.
4. LONDON, BRIT. MUS. E 179. Kalpis. Formerly in Temple Coll. From Nola: h. 0.355.
Cat. iii, p. 158: Beazley, no. 14, pl. xii: Hackl, p. 69.
Picture on shoulder and body. Flying Nike with oinochoë.
Graffito on foot IKPIO.
5. BRIT. MUS. E 510. Oinochoë (ridged handle). From Vulci. Formerly Durand Coll. 179, and in Hope Coll.: h. 0.278.
Cat. iii, p. 310: Beazley, no. 2, pl. ix.
Seated silen with kantharos and pointed amphora, and maenad with snake and lion.

6. BRIT. MUS. E 511. Oinochoë (round handle). From Vulci.
Formerly Durand Coll. 84, and in Hope Coll.: h. 0.276.
The vase is intact.
Cat. iii, p. 310: Beazley, no. 1, fig. 2, pl. viii.
Dionysos, silen, and goat.
7. MUNICH 2445. Oinochoë (thin: form Furtw. 208).
Beazley, no. 6.
Eros flying with oinochoë and phiale.
8. NAPLES (H 3155). Neck amphora (double handles): h. 0.29.
Cat. p. 483: Klein, *LI.* p. 142, 2: Beazley, no. 8.
A. Bearded kitharist. $\text{ARXINO}[\xi] \text{KAVO}\xi$.
B. Man leaning on stick. $\text{HO } \Gamma\text{AI}\varsigma \text{KAVO}\xi$.¹
9. NEW YORK 13.227.16. Lekythos: h. 0.372.
Bull. Metr. Mus. 1914, p. 234, fig. 2: Beazley, *VA.* p. 69.
Nike holding a thurible.
10. PARIS, LOUVRE G 137. Neck amphora (double handles):
h. 0.325.
Cat. iii, p. 972: Klein, *LI.* p. 142, no. 1: Beazley, no. 7.
Pictures on the neck only.
A. Flying Nike with phiale and oinochoë. $\text{AP} + \text{INO}\varsigma$.
B. Nike running. $\text{KAVO}\varsigma$.²
11. LOUVRE G 203. Formerly in coll. of Raphael Menges. Nolan
amphora: h. 0.324.
Cat. iii, p. 1024: Heydemann, *Paris. Ant.* p. 39, 50:
Beazley, no. 10: *CIG.* 7641: Millin-Reinach, *Peintures*,
ii, pl. 41: Inghirami, *Mon. étr.* v, p. 390, pl. 37: Klein,
Euphronios, p. 246: Welcker, *Alte Denk.* iii, p. 31, pl. 4:
Roulez, *Vases de Leyde*, p. 27 (wrongly places vase in the
Vatican): Furtwängler in Roscher, i, p. 2216.
A. Herakles, and Athena pouring a libation into a kantharos
held by him.
B. Hermes with kerykeion.
Senseless inscriptions.

¹ So Klein; the *Cat.* does not give a facsimile.

² Klein reads $\text{AP} + \text{INO}\xi \text{KAVO}\xi$ on both sides; Beazley $\text{AP} + \text{INO}\varsigma$ alone. M. Pottier, however, informs me that the inscriptions read as stated above.

12. LOUVRE G 239. Oinochoë (thin: form Furtw. 208): h. 0.31.
Cat. iii, p. 1028 (attr. to the group of Douris-Brygos):
 Beazley, no. 5.
 Maenad with thyrsos and snake.
13. LOUVRE G 240. Oinochoë (ridged handle): h. 0.315.
Cat. iii, p. 1028 ('style de l'école de Douris'): Beazley,
 no. 3, pl. x.
 Dionysos (l. arm restored) with kantharos and thyrsos,
 maenad with oinochoë and branch.
14. PARIS, PETIT PALAIS 395. Oinochoë (ridged handle).
 From Nola: h. 0.24.
 Fröhner, *Vases du Prince Napoléon*, pl. 1: idem, *Mus.
 de France*, pl. iv (same plate with a few corrections):
 Beazley, no. 4, fig. 1: Lenormant, *Coll. Dutuit*, p. 39,
 no. 69, pl. 14.
 Winged Artemis stroking a fawn.
15. SYRACUSE 20536. Lekythos. From Gela: h. 0.37.
 Orsi, *Mon. Ant. Linc.* 17 (1907), p. 394, fig. 288: Beazley,
 no. 13.
 Woman with thymasterion and phiale.

SUBJECTS

Myth., 3, 4, 7, 9, 10, 11, 14.
 Heroic, 3.
 Bacchic, 1, 2, 5, 6, 12, 13.
 Genre, 2, 8, 15.

SHAPES

Amphora { Nolan, 1, 3, 11.
 Neck, 2, 8, 10.
 Hydria, Kalpis, 4.
 Lekythos, 9, 15.
 Oinochoë, 5-7, 12-14.

THE PAINTER OF THE DWARF PELIKE

Beazley, *VA.* p. 166.

To a minor contemporary and imitator of the Achilles Master, Beazley has given the name of the Dwarf Pelike Painter.

1. BOSTON 76.43. Nolan amphora. From Nola: h. 0.315.
Cat. p. 155, no. 423: Heydemann, *Bull. d. Inst.* 1869, p. 29, no. 6: Wernicke, p. 63, no. 1: Klein, *LI.* p. 168: Beazley, *VA.* p. 166.
A. Woman with mirror (?) and youth. ΚΑΛΟΣ ΔΙΩΝ.
B. Youth.
2. BOSTON 76.45. Pelike. From Capua: h. 0.242.
Cat. p. 156, no. 426, fig. (A): Beazley, *VA.* p. 166.
A. Youth walking with dwarf servant¹ and dog.
B. Youth.
3. LONDON, Mrs. HALL'S COLL. Nolan amphora.
Beazley, *VA.* p. 167.
A. Peleus and Thetis.
B. Youth running.
4. PARIS, LOUVRE G 378. Nolan amphora: h. 0.335.
Not mentioned in *Cat.*: Beazley, *VA.* p. 166.
A. Zeus and Hebe.
B. Youth.

SUBJECTS

Myth., 3, 4.
Genre, 1, 2.

SHAPES

Amphora, Nolan, 1, 3-4.
Pelike, 2.

¹ For dwarf servants cf. Pottier, *Mon. Piot*, 13, pp. 159-160.

THE EPELEIOS PAINTER

Beazley, *VA.* p. 12.

To an anonymous painter who was the author of the kylix at Bryn Mawr with the name Epeleios, Beazley has given that name. The artist was a contemporary of Oltos.

1. BRYN MAWR. Kylix. From Vulci: h. 0.121, d. 0.324.

Gsell, *Nécropole de Vulci*, pls. 13-16: Klein, *LI.* p. 65, no. 2 (mistakenly placed in the Torlonia Coll., Rome): Beazley, *VA.* p. 12: Swindler, *AJA.* 1916, pp. 323-330, figs. 10 (*I*), 11-12 (*A* and *B*).

I. Youth with stick. ΕΓΕΥΕΙΟΣ ΚΑΥΟΣ ΝΑΙ+Ι.

A. Youths. ΙΣΡΑ+ΟΣ ΚΑΥΟΣ ΕΓΕΥΕΙΟΣ (retr.) ΚΑΥΟΣ Ι+ΙΑΝ ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

B. Men and youths. ΕΟΔΟΡΟΣ ΝΑΙ+Ι ΚΑΥΟΣ (retr.) ΗΟ ΓΑΙΣ ΚΑΥΟΣ (retr.) ΕΓΕΥΕΙΟΣ ΚΑΥΟΣ ΝΑΙ+Ι ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

2. CORNETO 5293. Kylix: h. 0.138, d. 0.33.

Beazley, *VA.* p. 12.

I. Youth with oinochoë.

A and *B.* Komos.

3. MUNICH 2619 (331). Kylix.

Cat. p. 97: *CIG.* 7398: *Cat. étr.* no. 135: *Res. étr.* p. 22, no. 14: *Ann. d. Inst.* 1875, p. 60: Panofka, *Eigennam.* p. 32: Graef, *Jhb.* 1886, p. 202, no. 65: Klein, *LI.* p. 65, no. 3: Heydemann, *Satyr- u. Bakchennam.* p. 38: Wernicke, p. 31, no. 4: Luckenbach, p. 562, *A*: Kretschmer, p. 180, note 1: Overbeck, *HG.* p. 185, no. 31: Beazley, *VA.* p. 12.

I. Silen filling krater with wine. ΣΙΥΕΝΟΣ ΤΕΡΓΟΝ ΗΕΔΥΣ ΗΟΙΝΟ ΕΓΕΥΕΙΟΣ ΚΑΥΟΣ.

A. Peleus, Thetis, and nymphs. ΓΕΥΕΥΣ ΘΕΤΙΣ (retr.) ΧΟΡΑ (not Δ as in Jahn) ΚΑΥΚΑ ΕΡΑΤΟ (retr.) ΙΠΙΣΙΑ (retr.) ΚΥΜΑΤΟΘΑ (retr.).

B. Komos. ΕΓΕΝΙΟΣ ΚΑΝΟΣ (retr.) ΘΕΟΔΟΡΟΣ ΚΑΝΟΣ
 ΗΟ ΓΑ . Σ ΚΑΝΟΣ Ν . . . Ι Α . ΟΣ ΝΑΙΧΙ ΙΣΓΑ+ΟΣ
 ΚΑΝ[Ο]Σ.

4. NEW YORK 09.221.48. Kylix: h. 0.117, d. 0.337.

Bull. Metr. Mus. v, p. 142, fig. 2: Beazley, *VA.* p. 12.

I. Komast. ΗΟ ΓΑΙΣ ΚΑΝΟΣ.

A and B. Komos. Ο ΓΑΙΣ ΑΝΟΣ ΝΑΙΧΙ. ΗΟ ΓΑΙΣ ΚΑΝΟΣ
 ΕΓΕΝΕ ΟΣ.

5. WÜRZBURG 345. Kylix: h. 0.12.

Cat. iii, p. 85: Gerhard, *Aus. Vas.* iv, p. 66, pl. 293-294,
 no. 1-3, 7 = Reinach, ii, p. 145, 1-3, 7: Beazley, *VA.* p. 12.

I. Youth before ithyphallic herm. ΗΟ . . ΙΣ ΚΑΝΟΣ.

A. Youths and men, horse. ΗΟ ΓΑΙΣ ΚΑΝΟΣ.

B. Warriors, youths, and horses. Ο ΑΚΑΝΣ.

SHAPES

Kylix, 1-5.

SUBJECTS

Komastic, 2, 3, 4.

Genre, 1.

Military, 5.

Bacchic, 3.

Heroic, 3.

EPIGENES

Klein, p. 186.

Nicole, *Corpus* 76.

Only one vase bearing the signature of Epigenes the potter, is known to us. The painter of it, judging by the style, belongs to the same period as Aison and the Kodros Painter.

1*. PARIS, CAB. D. MÉD. 851. Kantharos (without foot). From

Vulci: h. 0.078, d. 0.065.

Cat. p. 501.

Bull. d. Inst. 1846, p. 68.

AZ. 1846, p. 212. Klein, p. 186.

CIG. 8158. Luckenbach, p. 553.

Jahn, *AZ.* 1853, p. 128, 70.

Brunn, *Troisch. Misc.* ii, p. 68.

Schmidt, *Ann. d. Inst.* 1850, p. 143, pl. HI = Reinach,
i, p. 286, 2; 287, 1.

Brunn, *KG.* ii, p. 670.

DeWitte, *Arch. Anz.* 1850, p. 211, no. 5: Brunn, *ibid.*
1852, p. 195.

Milliet-Giraudon, pls. 90-91.

Stephani, *CR.* 1873, p. 130, 133.

Roscher, iii, p. 295, 5 (B).

WV. B, pl. ix, 2.

Winter, *Jüng. Att. Vas.* p. 55, v, 3.

Nicole, *Corpus*, 76.

F.R. i, p. 291.

Ducati, *Midia*, p. 38.

A. Libation. Agamemnon, Kymathea, and Oukalygon.

Α+ΙΛΛΕΥΞ ΚΥΜΑΘΞΑ Α VΚΑΛΕ.ΟΝ.

B. Thetis, Patroklos, Nestor, and Antilochos. ΝΕΣΣΤ . .

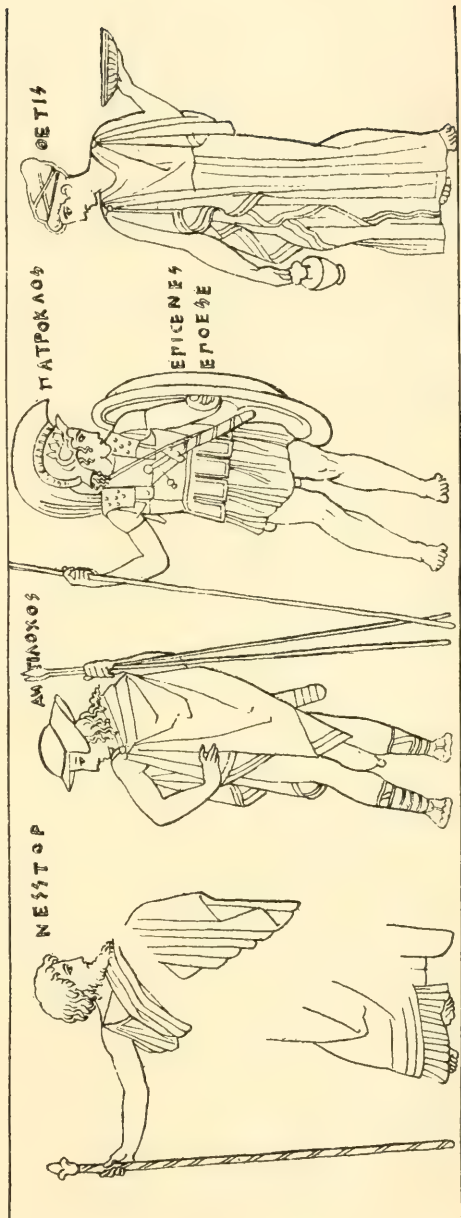
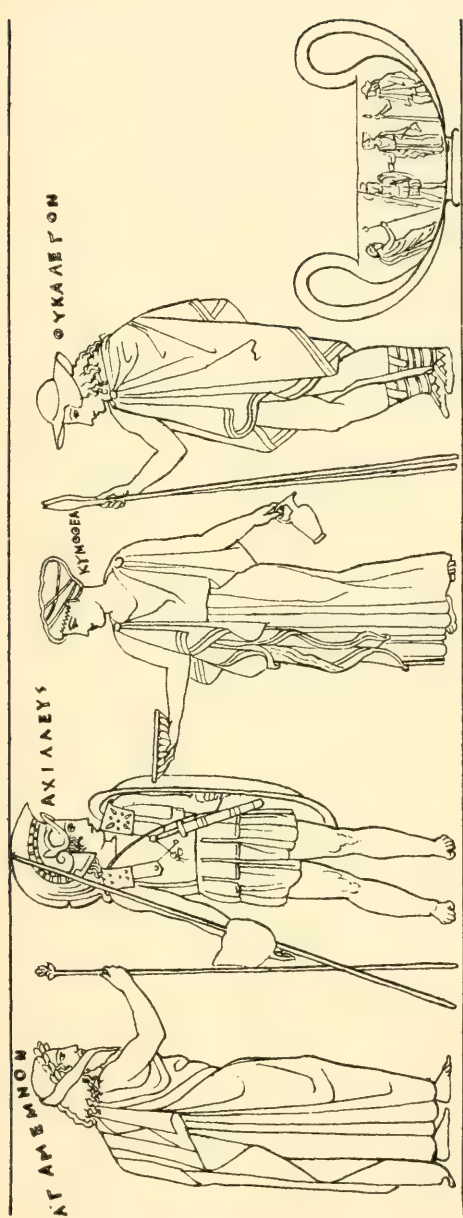
ΑΝΤ.ΛΟ+ΟΞ ΓΑΤΡΟΚΛΣ ΘΕΤ . . ΕΓΙΛΕΝΕΣ ΕΓΟΕΣΕ.

SHAPES

Kantharos, 1*.

SUBJECTS

Mythological, 1*.



EPIKTETOS

Robert in Pauly-Wissowa, *s.v.* Epiktetos.

Klein, pp. 100-108. Beazley, *VA.* pp. 14-18.

Walters, i, p. 422. Nicole, *Corpus*, 59.¹

Hartwig, pp. 12-16: 85-94.

Sauer in Thiemes Lexikon, *s.v.* Epiktetos.

Perrot and Chipiez, x, pp. 358-378.

Twenty-three vases and three fragments with the signature of Epiktetos are preserved to us today: five other vases signed by him have completely disappeared. The existing vases and fragments are eight kylixes, six eye kylixes (four of these are of the mixed technique — 7*, 16*, 23*, and 26*, with a b.f. central picture and r.f. exterior—), eight plates, a pelike, a neck amphora, a kotyle, and a fragment from some larger vessel the form of which is uncertain.

The signatures are invariably those with the *ἐγράφειν* formula except on 1* where the *ἐποίησεν* formula also occurs. By a curious error which occurs so often that it was probably intentional he generally signs his name with *ἐγρασφειν* instead of the correct spelling (5*, 7*, 11*, 12*, 13*, 18*, 21*, 23*, 26*, 27*, 27* *bis*, and 30*). Evidently his services were in considerable demand as we find his signature as painter combined with no less than five potters — Pamphaios (4*, 19*), Hischylos (7*, 16*, 23*, 28*), Pistoxenos (14*), Python (10*), and Nikosthenes (15*, 26*).

Only a single case of a *καλός* name, that of Hipparchos (20*) occurs on any vase signed by him, but the name is to be found frequently on vases which may be safely attributed to his hand.

Whether he was the originator of the r.f. style is very doubtful, and although we have examples of mixed technique, the fact that no b.f. vase exists by him would seem to make this improbable. He was, however, the most prominent painter of his period and judging from the number of vases which are usually regarded as being in his style, he undoubtedly had numerous imitators.

¹ Nicole (no. 30) mentions erroneously a signed fragment in Constantinople.

1*. ATHENS A 1. Plate (fragments). From Acropolis.

Beazley, no. 37.

I. Part of shield and lower part of a male figure in cloak.

[Ε]ΡΙΚΤΕΤΟΣ ΕΓΟΙ[ΕΞΕ ΚΑΙ ΕΛΡ]ΑΦΣΕΝ.



2*. BALTIMORE. Kylix. From Chiusi?: h. 0.135, d. 0.328.

Hartwig, *Jhb.* 1891, p. 250, pl. v, 1; 1892, p. 118.

Hartwig, *Röm. Mitt.* 1888, p. 167.

Beazley, no. 13, p. 15, fig. 7.

Harrison and MacColl, p. 16, pl. ix.

Nicole, *Corpus* 59, no. 15.

I. Silen lying and drinking. Exergue. ΕΡΙΚΤΕΤΟΣ
ΕΛΡΑΦΣ . Ν.

3*. BERLIN 2170. Pelike. From Caere: h. 0.32.

Cat. p. 492.

Brunn, *KG.* ii, p. 671, no. 8.

Gerhard, *Aus. Vas.* iv, p. 72, pl. 299 = Reinach, ii,
p. 148, 1-3: *Rapp. Volc.* pp. 546, 732.

CIG. 8176.

Beazley, no. 42: idem, *JHS.* 1910, p. 61, no. 26 b.

Jahrb. 1888, p. 146.

Nicole, *Corpus* 59, no. 27.

Duruy, *Hist.* i, p. 754 (*B*).

Klein, no. 25.

A. Goddess? ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΘΞΕΝ.

B. The same. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΘΞΕΝ.



4*. BERLIN 2262. Kylix. From Vulci: h. 0.15, d. 0.315. The foot does not belong to the vase.

Cat. p. 534.

Brunn, *KG.* ii, p. 723, no. 11.

Gerhard, *Aus. Vas.* iv, p. 46, pl. 272, 1-4 = Reinach, ii, p. 134, 5, 6, 7, 9.

Panofka, *Bild. Ant. Leb.* pl. ii, 2 (A), iii, 7 (B), p. 4.

Klein, no. 7.

Winter, *Kunstgeschichte in Bildern*, i, p. 88, 4 (I).

Beazley, no. 6.

Saglio, ii, p. 801, fig. 2760 (central group of A).

CIG. 8177.

Girard, *Educ. Athén.* p. 193, fig. 18 (A).

Nicole, *Corpus* 59, no. 8.

I. Silen with wine-skin. ΓΑΜΑΘΩΟΣ ΓΑΜΑΘΙΟΣ.

A. Athletes in palaistra. ΕΠΙΚΤΕΤΟΣ.

B. Youth with horses. ΕΛΡΑΘΣΕΝ ΚΑΥΟΣ.





5*. CASTLE ASHBY. Collection of Marquess of Northampton.

Plate. From Vulci: d. o. 188.

Burlington Cat. 1888, p. 49, no. 110, pl. 19.

DeWitte, *Cat. étr.* no. 177.

CIG. 8170.

AZ. 1881, p. 302, no. 5.

Brunn, *KG.* ii, p. 673, no. 18.

Klein, no. 16; *Euphronios*, p. 305, no. 18.

Beazley, no. 32.

Saglio, iii, p. 187 (Lechat denies that the figure is a hippalektryon).

Nicole, *Corpus* 59, no. 19.

Youth riding a cock. ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΦΕΝ (!)



6*. FERRARA, MUS. CIVICO. Kylix: h. 0.14, d. 0.32.

Boll. d'Arte, 1911, pp. 341-342, fig. 1.

AJA. 1912, p. 271, fig. 3.

Beazley, no. 11.

Nicole, *Corpus* 59, no. 16.

Per. and Chip. x, p. 358, note 3.

I. Bearded komast running. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΘΣΕΝ.



- 7*. LONDON, BRIT. MUS. E 3 (814). Formerly in possession of
 Bassegio, Rome. Eye kylix: h. 0.135, d. 0.30.
Cat. iii, p. 42. Nicole, *Corpus* 59, no. 3.
CIG. 8179. Klein, no. 2.
 Brunn, *KG.* ii, p. 701, no. 6. Beazley, no. 2.
 Walters, *JHS.* 1909, pl. 12, pp. 109, 110, no. 8.
I. b.f. Young rider. $\text{H}\iota\varsigma + \text{V}\nu\omicron\varsigma \text{E}\rho\omicron\iota\epsilon\varsigma \text{E}\text{N}.$ ¹
A. r.f. Silen with pelta and horn. $\text{E}\rho\iota\kappa\tau\epsilon\tau\omicron\varsigma.$
B. r.f. The same. $\text{E}\lambda\pi\alpha\varsigma\phi\epsilon\text{N} (!)$



- 8*. BRIT. MUS. E 24. Kylix. From Nola? h. 0.077, d. 0.194.
Cat. iii, p. 57, pl. vi, 1.
Cat. Durand Coll. no. 133.
 Brunn, *KG.* ii, p. 672, no. 12.
CIG. 8162.
 Klein, no. 12; *Euphronios*, p. 315, no. 60.
 Beazley, no. 14, p. 15, fig. 8.
 Per. and Chip. x, p. 360, fig. 204.
 Nicole, *Corpus* 59, no. 13.
I. Crouching silen with wine-skin. $\text{E}\rho\iota\kappa\tau\epsilon\tau\omicron\varsigma \text{E}\lambda\pi\alpha\phi\text{-}$
 $\varsigma \text{E}\text{N}$ (wrongly given in Klein).

¹ Walters (loc. cit. p. 114) suggests the possibility that the interior picture is the actual work of Hischylos himself.



9*. BRIT. MUS. E 37 (828). Kylix. From Vulci. Formerly
Durand Coll. 341: h. 0.11, d. 0.295.

Cat. iii, p. 63.

Panofka, *Cab. Pourtalès*, p. 119.

Brunn, *KG.* ii, p. 672, no. 9.

Murray, *Designs*, no. 22 (I).

CIG. 8163.

Klein, no. 9; *Euphronios*, p. 308, no. 30; *LI.* p. 30, no. 2.

Gerhard, *Aus. Vas.* iii, p. 38 note.

Wernicke, p. 33, note 2.

Hartwig, p. 665, note 1,

Beazley, no. 8.

Nicole, *Corpus* 59, no. 10.

I. Singer on couch. ΗΙΓΓΑΡ . . ΚΑΝΟ.

A. Theseus and Minotaur. ΕΛΡΑΘΣΕΝ.

B. Komos, five youths. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑ . . ΕΝ.



- 10*. BRIT. MUS. E 38 (823). Kylix. From Vulci. Formerly Canino Coll. 572: h. 0.12, d. 0.324.
Cat. iii, p. 63.
Bull. d. Inst. 1829, p. 137.
Micali, *Storia*, pl. 90, 1.
CIG. 8160.
Brunn, *KG.* ii, p. 671, no. 4.
Cat. étr. 572.
Panofka, *Vasenb.* pl. iii, 4 (A).
Fowler and Wheeler, p. 491, fig. 390.
Murray, *Designs*, no. 23 (I), p. 8, fig. 2 (A).
Klein, no. 8; *Euphronios*, p. 310, no. 38.
F.R. ii, pp. 82-84, pl. 73 = Buschor, p. 157 (A), fig. 112.
Hartwig, p. 51.
Jacobsthal, *Gött. Vas.* p. 42, no. 3.
Walters, i, p. 423.
Per. and Chip. x, pp. 364-365, figs. 209 (I), 210 (A).
Beazley, no. 7.
Roscher, i, p. 2233.
Nicole, *Corpus* 59, no. 9.
Hoerber, *Griech. Vas.* fig. 43 (I).
I. Dancing girl and flute-player.
A. Herakles slaying Busiris. ΓΥΘΟΝ ΕΡΘΙΕΣΕΝ.
B. Symposium. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΦΕΕ[Ν].





11*. BRIT. MUS. E 135 (987). Plate: d. o.194.

Cat. iii, p. 136.

Walters, i, pl. 37, 2.

DeWitte, *Cat. étr.* no. 117.

CIG. 8167.

Klein, no. 14.

Brunn, *KG.* ii, p. 673, no. 14.

Corey, p. 68.

Beazley, no. 33.

Nicole, *Corpus* 59, no. 17.

Archer. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ (!)



12*. BRIT. MUS. E 136 (988). Plate: d. o.196.

Cat. iii, p. 136.

DeWitte, *Cat. étr.* no. 189.

CIG. 8172.

Klein, no. 15.

Brunn, *KG.* ii, p. 673, no. 15.

Kretschmer, p. 181.

Beazley, no. 34, p. 18, fig. 10.

Nicole, *Corpus* 59, no. 18.

Youthful warrior with horse. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ (!)

13*. BRIT. MUS. E 137. Plate: d. o. 187.

Cat. iii, p. 136, pl. vi, 2.

DeWitte, *Cat. étr.* no. 175.

CIG. 8169.

Klein, no. 19.

Saglio, v, p. 309, fig. 6958 (flute player).

Brunn, *KG.* ii, p. 673, no. 17.

Beazley, no. 35.

Nicole, *Corpus* 59, no. 22.

Youth playing flutes and man lifting kotyle. ΕΡΙΚΤΕΤΟΣ
ΕΛΡΑΣΘΕΝ (!)



14*. BRIT. MUS. E 139. Kotyle.¹ From Capua?: h. 0.91, d. 0.145.

Cat. iii, p. 137.

Minervini, *Mon. di Barone*, i, p. 37.

Ann. d. Inst. 1876, p. 27.

Brunn, *KG.* ii, pp. 671, no. 5, 729.

Klein, no. 24.

Kretschmer, p. 180.

Beazley, no. 38.

Hartwig, p. 375, note 1.

Nicole, *Corpus* 59, no. 26.

A. Dionysos and silen with mule. ·ΠΙΚΤΕΤΟΣ ΕΛΡΑΦΟΣ ΕΝ.

B. Silen with mule. ΠΙΣΤΟΣ + ΕΝΟΣ ΕΓΟΙΕΣΕ (the vase is broken here).

¹ The two handles have been omitted in the plate to insure a larger size.



- 15*. ODESSA. Fragment. From Panticapaeum.
 Jahn, Int. *Munich Cat.* p. xxviii, no. 116.
 Klein, no. 27.
 Brunn, *KG.* ii, p. 673, no. 23.
WV. 1890/91, pl. vii, 3.
 Pottier, *Louvre Cat.* iii, p. 760.
 Beazley, no. 43.
 Nicole, *Corpus* 59, no. 29.

A. Komos. .IKOΣΘEN< ΕΡΙΚΤ.
 ΕΓΟΙΕΣ.



16*. ORVIETO, FAINA COLL. 97. Eye kylix.¹ From Orvieto:
d. 0.32.

Cat. p. 46.

Körte, *Ann. d. Inst.* 1877, p. 132, no. 21.

Klein, no. 4; *Euphronios*, p. 291, no. 2.

Nichols, *AJA.* 1902, p. 328, no. 11.

Beazley, no. 1.

Walters, *JHS.* 1909, p. 110, no. 2.

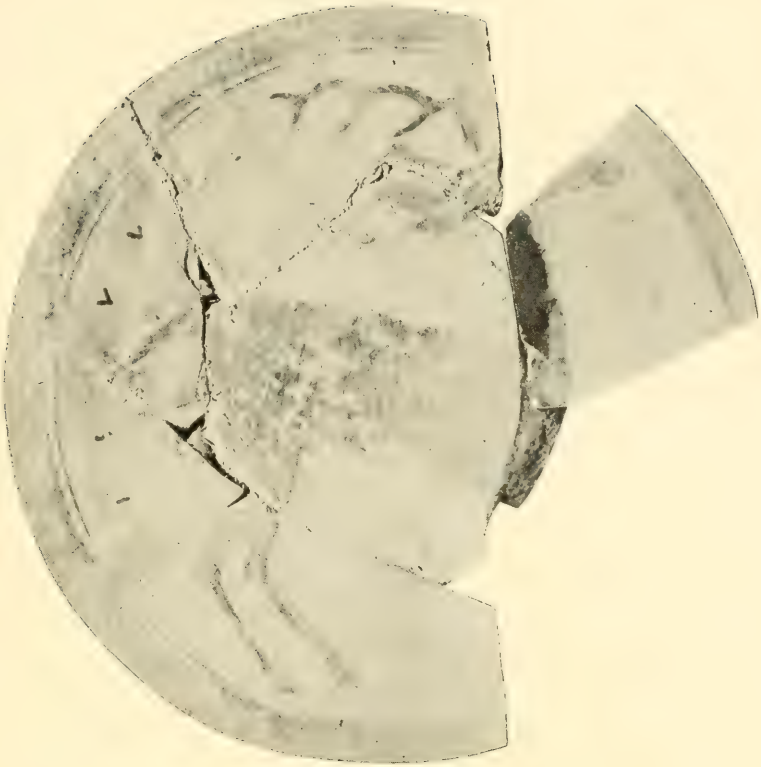
Nicole, *Corpus* 59, no. 5.

I. b.f. Stag. ΗΙΣ + VVOΣ ΕΓ.

A. r.f. Youth running. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ.

B. Missing.

¹ The restorations have been removed from the photograph from which the picture was taken.





17*. PARIS, CAB. D. MÉD. 509. Plate. From Vulci: d. o.192.

Cat. p. 382, no. 509.

CIG. 8166.

Cat. étr. 1837, p. 26, no. 53.

Milliet-Giraudon, pl. 56.

Dubois, *Cat. Pourtalès*, p. 89, 374.

Brunn, *KG.* ii, p. 673, no. 13 (wrongly described).

Portalès Sale Cat. no. 389.

Klein, no. 17; *Euphronios*, p. 315, no. 59.

Hartwig, p. 31: *Jhb.* 1891, p. 256, 15.

Beazley, no. 30.

Nicole, *Corpus* 59, no. 20.

Silen running with flutes. ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΘΣΕΝ.



18*. CAB. D. MÉD. 510. Plate. From Vulci: d. o.197.

Cat. p. 382, no. 510.

CIG. 8171.

Milliet-Giraudon, pl. 56 (left-hand picture).

Cat. Beugnot, p. 64, no. 63.

Cat. étr. p. 107, no. 178.

Klein, no. 18; *Euphronios*, p. 312, no. 47.

Beazley, no. 29.

Nicole, *Corpus* 59, no. 21.

Komast. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ (!)

Graffito X.



19*. PARIS, LOUVRE G 5. Eye kylix. From Vulci: h. 0.14, d. 0.32.

Cat. iii, p. 886: *Album*, ii, p. 137, pl. 89.

CIG. 8178.

DeWitte, *Not.* 1843, p. 46, no. 174.

Brunn, *KG.* ii, p. 723, no. 10.

BCH. 1897, p. 239, fig. 4 (A).

Per. and Chip. x, pp. 361-362, figs. 205 (I), 206 (A), 207 (B), (wrong ref. to G 7).

Klein, no. 6; *Euphronios*, p. 298, no. 9.

Beazley, no. 5.

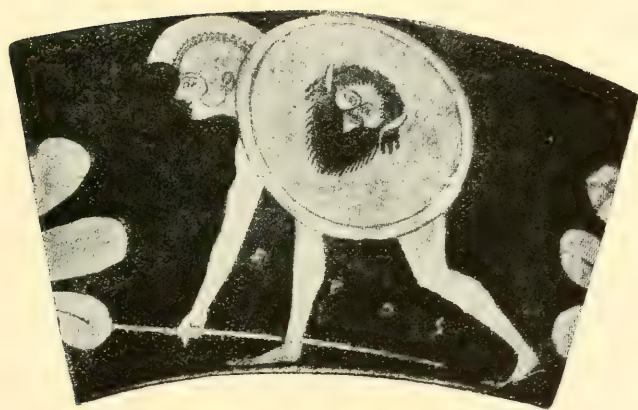
Walters, *JHS.* 1909, p. 116, no. 9.

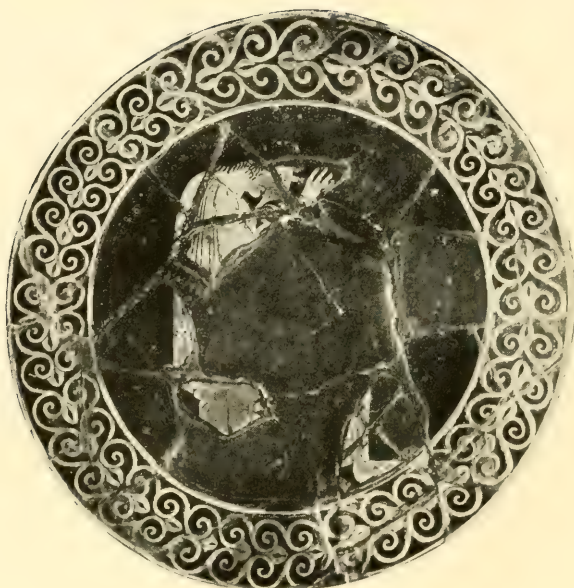
Nicole, *Corpus* 59, no. 7 (wrongly notes Klein no. 6 as 'disparu.')

I. Ephebos urinating into an oinochoë. ΓΑΜΑΦΙΟΣ
ΕΓΟΙΕΣΕΝ.

A. Warrior picking up spear. ΕΠΙΚΤΕΤΟΣ.

B. Archer. ΕΛΡΑΦΕΣΕΝ.





20*. LOUVRE G 6. Kylix.¹ The vase is in a very fragmentary condition.

Cat. iii, pp. 887-889.

CIG. 8159.

Brunn, *KG.* ii, p. 672, no. 10.

Mus. étr. no. 561.

Gerhard, *Rapp. Volc.* 714.

Klein, no. 10; *Euphronios*, p. 309, no. 31.

Beazley, no. 10.

Nicole, *Corpus* 59, no. 11.

I. Woman seated, playing lyre. ΗΙΓΓΑΡΧΟΣ ΚΑΝΟΣ.

A. Eight warriors in combat over fallen warrior. . . ΙΚΤΕ-ΤΟΣ.

B. Seven dancing maenads. ΕΛΡΑΘ . . Ν.

¹ The vase possesses the peculiarity of having a palmette border on the interior. Not only is this a unique feature in the work of Epiktetos but I have failed to find a similar pattern in the work of any other master.





21*. LOUVRE G 7. Plate. From Etruria: d. o.20.

Cat. iii, pp. 889-891.

Album, ii, p. 137, pl. 89.

CIG. 8168.

Beazley, no. 36.

Nicole, *Corpus* 59, no. 23.

De Witte, *Cat. étr.* p. 105, no. 174.

Brunn, *KG.* ii, p. 673, no. 16.

Per. and Chip. x, pp. 362-363, fig. 208 (I).

Klein, no. 23; *Euphronios*, p. 307, no. 28.

I. Youthful athlete and trainer. ΕΠΙΚΤΕΤΟΣ ΕΛΠΑΣ-
ΘΕΝ (!)

22*. LOUVRE G 8. Eye kylix (fragment).

Cat. iii, p. 891.

Beazley, *VA.* p. 18.

Nicole, *Corpus* 59, no. 2.

Only the edge of the kylix with ΕΠΙΚΤΕ is preserved, with no decoration.

23*. PETROGRAD 645.¹ Eye kylix.

Cat. (W.) p. 85.

Helbig, *Bull. d. Inst.* 1868, p. 73.

Klein, no. 3; *Euphronios*, p. 294, no. 12.

Nichols, *AJA.* 1902, p. 328, no. 16.

Beazley, no. 3.

Walters, *JHS.* 1909, p. 110, no. 12.

Nicole, *Corpus* 59, no. 4.

I. b.f. Youth with stick and wine-skin. ΗΙΣ + VV.Σ
ΕΓΟΙΕΣΕΝ.

A. r.f. Fat, bearded komast.

B. r.f. Ithyphallic mule. ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ (!)²

¹ It has unfortunately proved impossible to secure any photograph or data of this vase.

² So Klein; Waldhauer gives the regular form.

- 24*. ROME, TORLONIA COLL. Kylix. Formerly in collection of
 Aug. Castellani. From Vulci: h. 0.085, d. 0.192.
Bull. d. Inst. 1868, p. 75.
 Hartwig, *Jhb.* 1891, p. 250, pl. v, 2.
 Klein, no. 13; *Euphronios*, p. 314, no. 55.
 Beazley, no. 19.
 Nicole, *Corpus* 59, no. 14.
 I. Komast balancing kotyle on his leg. ΕΓ. .ΤΕΤΟ
 ΕΛΡΑΦ.ΕΝ.



25*. VIENNA, HOFMUSEUM. Neck amphora (convex handles).

Formerly in Lichtenstein Coll.: h. 0.43.

Schneider, *Arch. Epigr. Mitt. a. Oesterr.* v, p. 139, pl. 4.

Klein, no. 26.

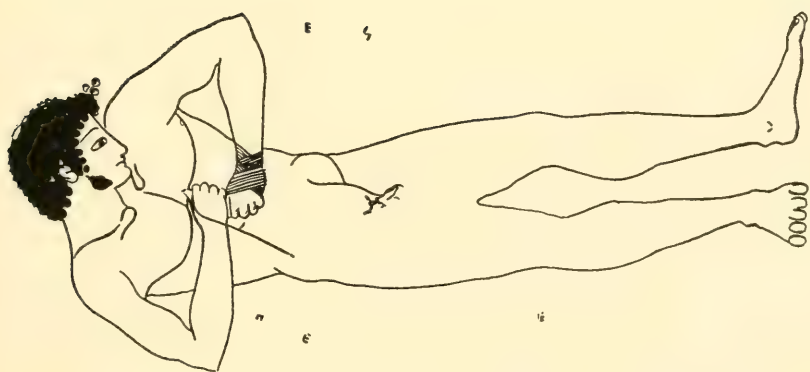
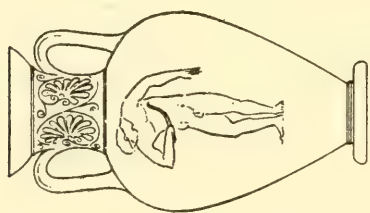
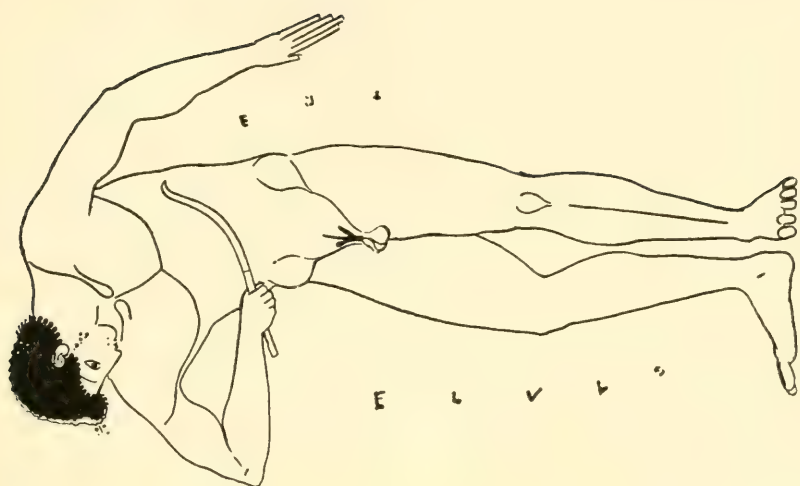
Beazley, no. 41.

Saglio, iv, p. 755, fig. 5854 (B).

Nicole, *Corpus* 59, no. 28.

A. Apoxyomenos. ΕΓΙ . . Ε . . . ΕΛΡ.Φ

B. Boxer binding cestus. ΕΓ Ε





26*. WÜRZBURG 358.¹ Eye kylix: h. 0.17, d. 0.30.

Cat. iii, p. 91.

Klein, no. 1; *Euphronios*, p. 293, no. 10.

Bull. d. Inst. 1865, p. 55.

CIG. 8164.

Nichols, *AJA.* 1902, p. 328, no. 9.

AZ. 1885, p. 253, pl. 16 = Reinach, i, p. 462, 4.

Beazley, no. 4.

Walters, *JHS.* 1909, p. 110, no. 10.

Nicole, *Corpus* 59, no. 1.

I. b.f. Youth holding skyphos.

A. r.f. Silen squatting. ΕΠΙΚΤΕΤΟΣ ΕΛΡΑΣΦΕΝ (!)

B. r.f. Horse. ΝΙΚΟΣΘΕΝΕΣ ΕΓΟΙΕΣΕΝ.

¹ It has proved impossible to obtain photographs of *I* and *B*.

- 27*. Disappeared. Plate. Formerly in Braun's Coll.
 Klein, no. 22; *Euphronios*, p. 316, no. 68.
Bull. d. Inst. 1846, p. 77.
CIG. 8174.
 Beazley, no. 31.
 Dionysos and silen. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΣΘΕΝ (!)
- 27* *bis*. Disappeared. Kylix. Formerly in Roger Collection.
 Nicole, *Corpus* 59, no. 25.
 Klein, no. 21.
 I. Kneeling man and woman with jug. ΕΡΙΚΤΕΤΟΣ
 ΕΛΡΑΣΘΕΝ.
- 28*. Disappeared. Formerly in Magnoncourt Coll. Kylix.
 From Vulci.
 Gerhard, *Rapp. Volc.* 644.
Mus. étr. 1115. *Cat. étr.* 78. Magnoncourt (34).
CIG. 8165.
 Brunn, *KG.* ii, p. 701, no. 5.
 Klein, no. 5.
 Beazley, *VA.* p. 18.
 Walters, *JHS.* 1909, p. 116, no. 17.
 Hartwig, p. 345, note 2, no. 5.
 I. Nude hetaira with phalloi. In field a lekythos in the
 form of a phallos. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΘΣΕΝ.
 A. Herakles and centaurs. ΗΙΣ + ΨΥΟΣ ΕΓΟΙΕΣΕΝ.
 B. Dionysos and silens.



29*. Disappeared. Formerly in Pourtalès Coll. Kylix. From Vulci.

Cat. étr. no. 568.

Panofka, *Cab. Pourtalès*, no. 182, pl. 41.

Portalès Sale Cat. no. 178.

Klein, no. 11; *Euphronios*, p. 14 with cut.

CIG. 8175.

Beazley, no. 12.

Nicole, *Corpus* 59, no. 12.

I. Youthful komast. ΕΡΙΚΤΕΤΟΣ ΕΛΡΑΘΕΝ.

30*. Disappeared. Plate.

Bull. d. Inst. 1841, p. 135.

CIG. 8173.

Klein, no. 20.¹

Nicole, *Corpus* 59, no. 24.

Hartwig, p. 105, note 1, no. 3.

Beazley, *VA.* p. 18.

Man vomiting, assisted by hetaira. ΕΡΙΚΤΕΤΟΣ ΕΛΠΑΣ-
ΘΕΝ (!)

ATTRIBUTED VASES

31 a-c. ATHENS A 97, A 192, A 194. Kylix. Three fragments
from the Acropolis.

a. A 97 (Beazley, no. 22).

I. Youth playing kottabos. . . . ΘΣΕΝ.

b. A 192 (Beazley, no. 23).

Ext. Herakles and Nemean lion. . . . ΤΕΤΟΣ.

c. A 194 (Beazley, no. 28).

I. Maenad. ΗΙΓΓΑΡ + ΟΣ.

32. ATHENS, ACROPOLIS A 114. Kylix. From Acropolis.

Benndorf, *GSV.* pl. 12, 2 = *WV.* iii, pl. ii, 4: Beazley,
no. 18.

I. Minotaur. . . ΕΓΟΕ . . .

33. BOSTON 95.34. Kylix: d. o. 183.

Van Branteghem Sale Cat. no. 38: *Ann. Rep. Mus. Fine Arts*, 1895, p. 20, no. 22: Klein, *LI.* p. 62, no. 8, fig. 7:
Beazley, no. 20.

I. Silen riding on wine-skin. ΗΙΓΓΑΡ + ΟΣ ΚΑΒΟΣ. On
the skin ΗΙΓΓΛΟΧΟ.

34. BOSTON 10.212. Kylix (fragment).

Ann. Rep. Mus. Fine Arts, 1910, p. 62: Beazley, no. 27,
p. 15, fig. 9.

I. Silen kneeling with horn.

¹ Klein's description of no. 21 in his list (also lost) is so like that of no. 20 (no. 27* *bis*) that Beazley is probably right in believing them to be one and the same.

35. CORNETO. Kylix. From Corneto: h. o.11, d. o.33.
Bull. d. Inst. 1878, p. 180: Reisch, *Röm. Mitt.* 1890, p. 341,
 fig. 9: Klein, p. 111, no. 2: Beazley, no. 21.
 I. Silen with wine-skin. ΕΓΟΙΕΞΕΝΟΧ. On the wine-skin
 ΕΓΟΙΕΞ.
36. COPENHAGEN 119. Kylix.
 Jahn, *Ber. d. Sächs. Gesellsch.* 1867, pl. v, 1: Klein, p. 109,
 no. 5; *LI.* p. 62, no. 5: Saglio, iii, p. 131, fig. 3813:
 Duruy, *Hist.* p. 211: Blümner, *Technologie*, ii, p. 340,
 fig. 54: Birket-Smith, *De mal. Vaser*, no. 119: Beazley,
 no. 15, p. 17, fig. 9bis: Schreiber, *Bilderatl.* pl. 73, 7.
 I. Youthful hermoglyph at work. ΗΓΓΑΔΧΟΣ ΚΑΥΟΣ.
37. HEIDELBERG A 13. Kylix (fragment).
 Beazley, no. 17.
 I. Nude woman squatting.
38. NAPLES 1 (Gabinetto segreto). Cup kotyle. From Anzi di
 Basilicata: h. o.10.
Cat. p. 620, no. 1, pl. xi (inscriptions): Fiorelli, *Racc.*
Pornogr. no. 1 (*Bull. del Mus. Naz.* 1863, no. 7, p. 106, 1):
 Minervini, *Bull. Nap.* i, pp. 25 ff.: Beazley, no. 40.
 A. Woman and mule. Senseless inscriptions.
 B. Silen and maenad. Senseless inscriptions.
39. OXFORD 520. Cup kotyle: d. o.177.
 Panofka, *Cab. Pourtalès*, no. 191, pl. 34: *Bild. Ant. Leb.*
 pl. 12, 2 (A): Gardner, *JHS.* 1904, p. 306: Beazley, no. 39
 (attr. to Epiktetos): Saglio, i, p. 778, fig. 922 (A).
 A. Two young komasts at column krater.
 B. Youth with horses.
40. PALERMO 2351. Kylix (fragments).
 Koepp, *AZ.* 1884, p. 42, note 21: Klein, p. 113, no. 11:
 Hirsch, *De Animarum apud ant. Imag.* p. 10, no. 19:
 Hartwig, *JHS.* 1891, pp. 334-349, pl. 19 (A); p. 340 (B):
 Beazley, no. 26.
 A. Combat, Herakles and Eurytos. ΕΓΟΙΕΞΕΝ.
 B. Combat.

41. PARIS, CAB. D. MÉD. 517 *bis*. Kylix (fragments).
Cat. p. 390: Beazley, no. 24.
 A. Two youths. ΚΑΝ . . .
42. CAB. D. MÉD. 678 ? Kylix (fragment).
 Beazley, no. 25: not mentioned in *Catalogue*.
 A. Head of man with flutes.
43. PETROGRAD, INV. 14611. Kylix. From Berezan.
 Beazley, no. 16.
 I. Nude hetaira with phalloi. (Cf. Klein, p. 102, no. 5.)
 ΗΙΓΓΑΡ + ΟΣ ΚΑΝΟΣ.
44. ROME, VATICAN 1286 (230). Kylix: d. o.30.
 Helbig-Reisch, *Führer*, i, p. 329: *Mus. Greg.* ii, pl. 84, 2
 (87, 2): Klein, p. 113, no. 9; *Euphronios*, p. 302, no. 7:
 Beazley, no. 9 (attr. to Epiktetos): *Röm. Mitt.* 1890,
 p. 341.
 I. Nude warrior and flute-player. ΕΓΟΙΕΞΕΝ.
 A. Athena mounting chariot of Herakles. ΕΓΟΕΙΕΞΕΝ.
 B. Komos. ΕΓΟΙΕΞΕΝ.

SUBJECTS

Myth., 3* ?, 5*, 44.
 Heroic, 9*, 10*, 28*, 31 b, 32,
 40.
 Bacchic, 2*, 4*, 7*, 8*, 14*, 17*,
 20*, 23*, 26*, 27*, 28*, 31 c,
 33-35, 38.
 Military, 7*, 11*, 12*, 19*, 20*,
 40, 44.
 Athletic, 4*, 21*, 25*.
 Komastic, 6*, 9*, 10*, 13*, 15*,
 18*, 23*, 24*, 26*, 27* *bis*, 28*,
 29*, 30*, 39, 42, 44.
 Symposium, 9*, 10*, 31 a.
 Genre, 16*, 19*, 20*, 36, 37, 39,
 41, 43.

SHAPES

Amphora, Neck, 25*.
 Pelike, 3*.
 Kotyle, 14*, 38, 39.
 Kylix, 2*, 4*, 6*, 7* (eye), 8*–
 10*, 16* (eye), 19* (eye), 20*,
 22* (eye), 23* (eye), 24*, 26*,
 27* *bis* (eye), 28*, 29*, 31–37,
 40–44.
 Plate, 1*, 5*, 11*–13*, 17*, 18*,
 21*, 27*, 30*.
 ? Fragment, 15*.

OTHER ATTRIBUTIONS

Euergides, 26.

EPILYKOS

- Robert in Pauly-Wissowa *s.v.* Epilykos.
 Perrot and Chipiez, x, p. 582.
 Furtwängler, *F.R.* ii, pp. 181-184.
 Pottier, *Mon. Piot*, ix, pp. 135-178: Rizzo, *ibid.* xx,
 pp. 101-153.
 Buschor, *Jhb.* 1915, pp. 36-40.
 Rodenwaldt, *Arch. Anz.* 1914, p. 87.
 P. J. Meier, *AZ.* 1884, pp. 240 ff.
 Nicole, *Corpus* 75.
 Hoppin, *Euthymides and his Fellows*, p. 34.
 Beazley, *VA.* p. 21.

Only one undisputed signature of Epilykos exists (1*). The Berlin fragments (4041¹; *v.* Skythes 1*) are probably signed by Skythes and Epilykos is used as a *καλός* name. Most probably they were partners.

Epilykos affects a miniature style, and exhibits considerable skill.

- 1*. PARIS, LOUVRE G 10. Kylix. From Etruria. Formerly Campana Coll. 669: h. 0.09, d. 0.22. The exterior has been extensively restored.¹
Cat. iii, p. 891-893.
Album, ii, p. 137, pl. 89.
Cat. Campana, iv, 669.
 Pottier, *Mon. Piot*, ix, p. 155, fig. 4 (*I*).
 Klein, p. 114, no. 1.
 Wernicke, p. 32, no. 2.
 Nicole, *Corpus* 75, no. 1.
 Per. and Chip. x, p. 367, fig. 213 (*I*).
Jahrb. 1915, p. 38, fig. 1 (*I*).
I. Hermes holding a flower. ΕΠΙΛΥΚΟ . . ΡΑΘΣΕ . ΚΑΥΟΣ.
A. Herakles and Acheloos.
B. Silen and maenad.

¹ Owing to the restoration the exterior has not been included here.





2*. LOUVRE G 10 bis. Kylix (fragment).

Cat. iii, p. 893.

Rizzo, *Mon. Piot*, xx, (1912), p. 123, fig. 5.

Nicole, *Corpus* 75, no. 3.

F.R. ii, p. 183, fig. 63.

Beazley, *VA.* p. 21, no. 4 (attr. to Skythes).

Per. and Chip. x, p. 583, fig. 333.

Buschor, *Jhb.* 1915, pp. 36-40.

- A. Two youths at a krater. ΚΟΣ . . . ΚΑΘ . . .
 ΚΑΝΟΞ ΣΚΥΘΕΣ. There is considerable difference of
 opinion as to whether the inscription is the signature
 of Epilykos or Skythes.

SHAPES	SUBJECTS
Kylix, 1*, 2*.	Myth., 1*.
	Heroic, 1*.
OTHER ATTRIBUTIONS	Bacchic, 1*.
Hegesiboulos, 1*.	Komastic, 2*.
Skythes, 6.	

THE PAINTER OF THE EPINETRON FROM ERETRIA IN ATHENS (CC. 1588)

Furtwängler, F.R. i, pp. 290 ff.

The class of vases called 'onoi' or 'epinetra' is well known. To the painter of one of the best of these Furtwängler has given the name, and attributed a number of vases to the same hand.

The artist was a contemporary of the painters who worked for Meidias, Xenotimos, and Megakles and is a good representative of the miniaturist style of the late fifth century B.C.

1. ATHENS 1629 (CC. 1588). Epinetron or onos. From Eretria: l. o.29.

For shape *v.* Walters, i, p. 199.

Cat. p. 503: *Ephem. Arch.* 1897, pp. 129-142, pls. ix, x (Hartwig): Staes, *Deltion*, 1892, p. 77: Pollak, *Arch. Epigr. Mitt. a. Oesterr.* 1895, p. 21, no. 21 (attr. to Xenotimos): Kretschmer, p. 201, no. 7: Roscher, iii, p. 2119, 9 (A): F.R. i, p. 290: Nicole, *Meidias*, p. 118, fig. 28 (B): Walters, ii, p. 43, fig. 117: Hauser, *Oesterr. Jhresheft.* 1909, p. 95: Brückner, *Athen. Mitt.* 1907, p. 95, fig. 6 (B): Saglio, iii, p. 1650, fig. 4863 (B); iv, p. 201, fig. 5408: Ducati, *Midia*, p. 38, note 3: Beazley, *VA.* p. 180.

Long sides: A. Scene in gynaekonitis; Aphrodite and Eros.
ΑΦΡΟΔΙΤΕ ΕΡΟΣ ΓΕΙΘΩ ΚΟΡΕ ΑΡΜΟΝΙΑ
ΗΒΕ ΙΜΕΡΟΣ.

B. Same. ΘΕΩ ΒΕΡΙΑ[+ ΑΡΙΣ ?] ΘΕΑΝΩ[Ε-
ΠΑΝΩ ?] ΙΓΓΟΛΥΤΕ ΑΣΤΕΡΟΓΕ ΑΛΚΕΣ-
ΤΙΣ.

Short side: C. Peleus and Thetis. ΠΕΛΕΥΣ ΘΕΤΙΣ ΕΥΛΙ-
ΜΕΝΕ ΝΕΡΕΥΣ ΑΥΡΑ ΝΑΩ ΜΕΛΙΤΕ ΑΛ-
ΤΙΣ.

2. BERLIN 2471. Aryballos. Formerly in Sabouroff Coll. From Attica, Trachones: h. o.23.

Cat. p. 690: Furtwängler, *Samm. Sab.* pl. 55: Rayet and Coll. p. 245, fig. 92 (detail): F.R. i, p. 291 (attr. to Eretria

Epinetron P.): Dumont, *Gaz. d. Beaux Arts*, 1873, ii, p. 119: Wieseler and Gebhard, *Gött. Gel. Ges.* 1874, p. 10: Furtwängler, *Ann. d. Inst.* 1877, p. 226: Heydemann, *Satyr- u. Bakchennam.* p. 12, (A): Saglio, iii, p. 1489, fig. 4772: Duruy, *Hist.* ii, p. 297: Milchhöfer, *Jhb.* 1894, p. 60, no. 12: Ducati, *Midia*, p. 38, note 1: Beazley, *VA.* p. 180, note 1.

I. Bacchic thiasos. + ΠΥΣΙΣ ΚΙΣΣΟ ΑΝΘΕΙΑ ΣΙΛΕΝΟΣ
ΜΑΚΑΡΙΑ ΠΕΡΙΚΛΥΜΕΝΕ ΦΑΝΟΓΕ ΝΑΙΑ ΝΥΜΦΕ ΔΙΟ-
ΝΥΣΟΣ ΚΟΜΟΣ (r.) + ΟΡΩ ΚΑΛΕ.

3. BERLIN 2532. Kylix. From Vulci. Formerly in Canino Coll.: d. 0.305.

Cat. p. 712 (same hand as Berlin 2471): *CIG.* 7461: Gerhard, *TG.* pp. 6 ff., pls. vi, vii: Stuart, *Archaeologia*, xxiii, p. 188: Jahn, *Vasenbilder*, p. 23 e: Winter, *JAV.* p. 50, no. 4: Heydemann, *Satyr- u. Bakchennam.* p. 25 k: Furtwängler, *Samm. Sabouroff*, Int. to Vases, p. 7: Roscher, ii, p. 2266, figs. 5 a and b (ext.).

I. Silen and maenad. ΚΟΜΟΣ ΚΑΛΕ.

A. Bacchic thiasos. + ΟΡΙΛΛΟΣ + ΟΡΟ ΚΙΣΣΟΣ ΚΟΜΟ[Σ].

B. Same. ΚΙΣΣΟΣ ΦΑΝΟΓΕ ΚΙΣΣΟΣ + ΟΡΟ.

4. LONDON, BRIT. MUS. E 774. Pyxis. From Athens: h. 0.166.

Cat. iii, p. 366 ('style of Xenotimos'): Dumont-Chap. pl. ix: Heydemann, *Comm. Mommsen.* p. 171 (attr. to Megakles): F.R. i, pp. 289-290, pl. 57, 3 (attr. to Eretria Epinetron P.): idem, *Samm. Sabouroff*, i, Int. to Vases, p. 8: Kretschmer, p. 201, no. 13: Nicole, *Corpus* 94, sec. 1 (attr. to Megakles): Saglio, iii, p. 1424, fig. 4691 (figs. of Pontomedea and Doso); p. 1649, fig. 4862 (frieze): Beazley, *VA.* p. 180, note 1.

Cover. Frieze of two lions and a boar.

Body. Toilet scene. ΓΑΛΕΝΕ ΚΥΜΟΘΕΑ ΚΥΜΟΔΩΚΕ
ΘΑΛΕΙΑ ΓΛΑΥΚΕ ΔΟΣΩ ΠΟΝΤΟΜΕΔΕΙΑ.

5. BRIT. MUS. E 564 (995). Formerly in Stuart Coll. Oinochoë: h. 0.191.

Cat. iii, p. 323: Beazley, *VA.* p. 180, note 1.

Libation scene; woman and two youths.

6. OXFORD 537. Lekythos: h. o. 184.
 Gardner, *JHS*. 1905, p. 70 with fig.: Beazley, *VA*. p. 179, fig. 110 *bis* (attr. to Eretria Epinetron P.).
 A. Woman in chair at toilet. E.
 B. Maid with fillet and box. ΘΕΑΝΟ.
 7. ROME, VATICAN HR 525. From Vulci. Oinochoë.
 Helbig-Reisch, *Führer*, i, p. 324: *Mus. Greg.* ii, pl. 5, 2 (11, 2 a): Beazley, *VA*. p. 180, note 1: Overbeck, *HG*. p. 631, pl. 26, 12: Michaelis, *Parthenon*, p. 139: Studniczka, *Jhb.* 1887, p. 178: Baumeister, i, p. 746, fig. 798.
 Menelaos pursuing Helen, in presence of Aphrodite and Peitho.
 ΓΕΙΘΩ ΜΕΝΕΛΕΩΣ ΑΦΡΟΔΙΤΗ ΗΛΕΝΗ.

SUBJECTS	SHAPES
Myth., 1.	Pyxis, 4.
Heroic, 1, 7.	Lekythos, 6.
Bacchic, 2, 3.	Kylix, 3.
Genre, 1 (possibly), 4, 5, 6.	Aryballos, 2.
OTHER ATTRIBUTIONS	Epinetron, 1.
Meidias, 43.	Oinochoë, 5, 7.

ERGINOS

Potter for Aristophanes (*q.v.*).

THE PAINTER OF THE ETHIOP PELIKE

Beazley, *VA*. p. 138.

A minor and rather insignificant artist of the late archaic period, identified by Beazley.

1. BOSTON 01.18. Amphora: h. 0.335.

Beazley, *VA*. p. 138.

A. Woman pouring wine for young soldier. ΑΡΗΞ.

B. Youth leaning on staff.

Graffito ΠΠΠΠ.

2. DEEPDENE 89, 1. Pelike.¹

Sale Cat. p. 16: Tischbein, ii, pl. 21 = Reinach, ii, p. 297, 6: Beazley, no. 2.

A. Herakles and woman.

B. Youth.

3. DRESDEN 323. Pelike. From Nola.

AZ. 1865, p. 17, pl. 194 (*A*) = Reinach, i, p. 396, 1-2: Hettner, *Bildw. z. Dresden*, 4th ed. p. 13: Roscher, ii, p. 1195 (*A*): Winter, *JAV.* p. 59, D 3: Beazley, no. 4.

A. Circe and one of Odysseus' men.

B. Woman muffled.

4. LONDON, BRIT. MUS. E 411. Pelike. From Nola. Formerly in Blacas Coll., also Durand Coll. 737: h. 0.223.

Cat. iii, p. 257: Beazley, no. 6.

A. Woman with oinochoë and youth with spear. Imitation inscription for ὁ παῖς καλός.

B. Youth.

5. BRIT. MUS. E 413. Pelike. Formerly in Blacas Coll., also Durand Coll. 406: h. 0.242.

Cat. iii, p. 258: Beazley, no. 5.

A. Young warrior and old man.

B. Youth.

¹ Acquired at the recent sale by Mr. Cory.

6. PARIS, CAB. D. MÉD. 393. Pelike. From Nola: h. o.228.
Cat. p. 288: DeWitte, *Cab. Durand*, p. 103, no. 306:
 Dubois, *Coll. Panckoucke*, 411: Gerhard, *AZ.* 1865, pp. 83-
 85, pl. 201, 3-4 = Reinach, i, p. 397, 2-3: Panofka,
Hyperbor. Röm. Stud. i, p. 296: Stephani, *CR.* 1868, p. 141,
 1: Dumont-Chap. p. 380, 6: Saglio, iii, p. 96, 13: Winter,
Jüng. Att. Vas. p. 59 D 4: Roscher, I, p. 2233: Beazley,
 no. 1.
 A. Herakles led prisoner by one of Busiris' men.
 B. Youth.
7. PARIS, LOUVRE G 434. Pelike: h. o.265.
Cat. iii, p. 1109: Millingen, *AUM.* p. 63, pl. 25: Beazley,
 no 3: Winter, *JAV.* p. 60, 10: Saglio, v, p. 295, fig. 6933.
 A. Dionysos and giant. ΑΣ ΗΟΓ . . . ΝΑΟΗ.
 B. Youth.
8. ? Pelike.
 DeRossi, *Vases de Blacas*, vol. ii (unpublished plates in
 library of British Museum): Beazley, no. 7.
 A. Hermes and youth.
 B. Youth.

SUBJECTS

Myth., 7, 8.
 Heroic, 2, 6.
 Military, 1, 4, 5.
 Epic, 3.

SHAPES

Amphora, 1.
 Pelike, 2-8.

THE PAINTER OF THE EUAION KYLIX IN THE LOUVRE (G 401)

Pottier, *Cat.* iii, p. 1098.


Beazley, *VA.* p. 157.

A nameless artist of the early Fine Style has been called by Pottier the Euaion Painter, from the name used by him. He is a prolific artist and may be readily recognized by his fondness for extremely tall, slender figures.

The list given below might easily be increased as his vases are extremely common.

1. ATHENS CC. 1555, (1054) 1586 (C 485). Pyxis. From Attica: h. 0.16, d. 0.11.
Cat. p. 488: Heydemann, *Griech. Vasenbild.* pl. i, 1:
Beazley, *VA.* p. 158: Winter, *JAV.* p. 53, iii, 1.
Boreas and Oreithyia.
2. v. Peithinos, 1 bis.
3. BOLOGNA VP. 274. Kylix. From Etruria: h. 0.14, d. 0.32.
Cat. (Pal.) pp. 41-42, figs. 28-30: Heydemann, iii *Hall.*
Winck. Progr. p. 55, no. 352: Beazley, no. 5.
I. Man and youth arming. *A.* Warriors arming.
Graffito on base **MA**.
4. BOSTON 91.223. Kylix: d. 0.31.
Ann. Rep. Mus. F. A. 1891, p. 11, no. 3: Beazley, *VA.*
p. 157.
I. Silen and maenad. *A* and *B.* Silens and maenads.
5. BOSTON 95.56. Olpe (shape *Berl. Cat.* pl. vi, 272): h. 0.108,
d. 0.105. The vase is a counterpart of Brit. Mus. E 570.
Ann. Rep. Mus. F. A. 1895, p. 22, no. 54: Beazley, *VA.*
p. 158.
Bearded silen dancing between a krater and an oinochoë.
KAAOΣ.

6. BOSTON 01.8078. Kylix: h. 0.123, d. 0.305. The base does not belong to the vase.
Beazley, *VA*. p. 157.
I. Man with cup and youth with oinochoë.
A and *B.* Komos.
7. BOSTON 10.181. Kylix: h. 0.117, d. 0.288.
Ann. Rep. Mus. F. A. 1910, p. 62: Beazley, *VA*. p. 157.
I. Man giving fillet to youth.
A. Two bearded men and a youth.
B. Three bearded men and a youth.
8. BRUNSWICK, BOWDOIN COLL. Oinochoë (fragment).
Beazley, *VA*. p. 158.
Silen pursuing maenad.
9. BRYN MAWR R 1837. Kylix (fragments). Formerly in Bourguignon Coll.
Swindler, *AJA*. 1916, pp. 334, 335, fig. 16 (ext.): Beazley, *VA*. p. 157.
I. Head of bearded man. *A.* Four men on couches.
10. BRYN MAWR. Kylix (fragment).
Swindler, *AJA*. 1916, p. 336, fig. 17: Beazley, *VA*. p. 158, fig. 96.
I. Two youths at a krater.
11. CAMBRIDGE, HARVARD 1646.95. Kotyle: h. 0.145, d. 0.179.
Beazley, *VA*. p. 158.
A. Silen running. *B.* Silen holding amphora.
12. EDINBURGH, ROYAL SCOTTISH MUSEUM 1887.213. Kylix:
h. 0.121, d. 0.299.
Beazley, no. 8.
I. Athletes. *A.* Same. *B.* Same.
13. LONDON, BRIT. MUS. E 79. Kylix. From Capua. Formerly in Castellani Coll.: h. 0.139, d. 0.321.
Cat. iii, p. 105: Murray, *Designs*, no. 56 (*I*): Hartwig, p. 350, note 1 (attr. to same hand as Vatican 584): Beazley, no. 6.

- I.* Departure of youth and maiden.
A. Three bearded men, women and old man sitting.
B. Same as *I.*
14. BRIT. MUS. E 148. Kotyle. Formerly in Temple Coll.: h. 0.139, d. 0.178.
Cat. iii, p. 140: Beazley, *VA.* p. 158.
A. Bearded man. ΚΑΥΟC.
B. Youth. Same (retr.).
15. BRIT. MUS. E 570. Jug (one handle). Formerly in Temple Coll. From Nola: h. 0.115.
Cat. iii, p. 324, pl. 19, 2: Beazley, *VA.* p. 158.
A. Seilenos. ΚΑΛΟΞ.
 Graffito on base .
16. NEW YORK 06.1021.177. Plate: h. 0.051, d. 0.149.
Canessa Sale Cat. p. 47, no. 131: Beazley, *VA.* p. 158: Sambon, *Coll. Canessa*, p. 27.
I. Silen at oven.
17. OXFORD 1911.618. Kylix.
 Beazley, no. 7, fig. 97 (*I*).
I. Youth and woman.
A. Youths and women.
B. Same.
18. PARIS, CAB. D. MÉD. 817. Kylix: h. 0.116, d. 0.325.
Cat. pp. 479-482, pl. 23 (*I*), figs. 116 (*A*), 117 (*B*): Beazley, no. 4.
I. Libation: man and woman.
A. Men, women, and youths.
B. Same.
19. PARIS, LOUVRE G 401. Kylix. From Etruria: h. 0.125, d. 0.39.
Cat. iii, p. 1098: *Cat. Campana*, iv, no. 697: Klein, *LI.* p. 133, no. 9: Wernicke, p. 67, no. 5: Beazley, no. 1.
I. Maenad and resting silen. ΕΥΑΙΩ · ΚΑΛΟΞ.
A and *B.* Silens and maenads.

20. LOUVRE G 565. Kotyle: h. 0.15, d. 0.17.
 Not described in *Cat.*: Beazley, *VA.* p. 158.
A. Komasts.
B. Same.
 Traces of inscriptions.
21. PALERMO 1107. Kalyx krater.
 Politi, *Descr. due Vasi fittili*, pls. 2-3: Beazley, *VA.* p. 158:
 Winter, *JAV.* p. 69, b, 2: Hartwig, *Röm. Mitt.* 1897,
 p. 102, note 1, no. 2.
 Decoration in two rows.
A. { Upper. Youths' departure.
 { Lower. Youths and women.
B. Same for both rows.
22. ROME, VATICAN 498 (99). Kalpis. From Vulci: h. 0.43.
 Helbig-Reisch, *Führer*, i, p. 311: *CIG.* 7815: Pottier,
Louvre Cat. iii, p. 1098 (attr. to Euaion P.): *Mus. Greg.*
 ii, pl. 13, 1 (19, 1) = Panofka, *Eigennam.* pl. iii, 4: *Mon.*
d. Inst. ii, pl. 23 = Reinach, i, p. 96, 4, 5: Heydemann,
Ann. d. Inst. 1867, pp. 363 ff.: Panofka, *ibid.* 1835,
 p. 231 ff.; 1836, p. 331: *Bull. d. Inst.* 1834, pp. 109, 202;
 1835, p. 9: Duruy, *Hist.* i, p. 42: Wernicke, p. 67, no. 1:
 Klein, *LI.* p. 131, no. 1: Hauser, *Oesterr. Jhresheft.* 1905,
 p. 38, fig. 6: Jatta, *Röm. Mitt.* 1888, p. 252.
 Thamyris seated on a rock, and three women. ΘΑΜΥΡΑΞ
 + ΟΠΟΝΙΚΗ ΕΥΑΙΟΝ ΚΑΥΟΞ.
23. VATICAN 584 (167). Kylix. From Vulci: d. 0.31.
 Helbig-Reisch, *Führer*, i, p. 348: Braun, *Ruinen und*
Museen, p. 822, no. 45: *Mus. Greg.* ii, pl. 87, 1 (90.1):
 Hartwig, p. 350, note 1 (attr. to same hand as Brit. Mus.
 E 79): Beazley, no. 3: Dümmler, *Jhb.* 1887, p. 170:
 Winter, *Jüng. Att. Vas.* p. 10.
I. Arming scene; youth adjusting greaves, and bearded
 man.
A. Same (warriors).
B. Same (warriors).

24. VATICAN 585 (169). Kylix: d. 0.32.

Mus. Greg. ii, pl. 87, 2 (90, 2), p. 18: Helbig-Reisch,
Führer, i, p. 348 (attr. to same hand as 584): Hartwig,
Oesterr. Jhresheft. 1901, pp. 153, 154, fig. 180: Beazley,
no. 2.

I. Two athletes with strigils.

A. Two athletes with trainer.

B. Same.

SUBJECTS

Myth., 1, 22.

Bacchic, 4, 5, 8, 11, 15, 16, 19.

Military, 3, 21, 23.

Komastic, 6, 10, 20.

Genre, 7, 13, 14, 17, 18.

Symposium, 9.

Athletic, 12, 24.

OTHER ATTRIBUTIONS

Lykaon P., 1.

SHAPES

Hydria Kalpis, 22.

Krater, Kalyx, 21.

Pyxis, 1.

Oinochoë, 8.

Olpe, 5.

Kotyle, 11, 14, 20.

Kylix, 3-4, 6, 7, 9, 10, 12, 13,
17-19, 23, 24.

Plate, 16.

Jug, 15.

THE EUCHARIDES PAINTER

Starting with the stamnos in Copenhagen, no. 124, on which the name of Eucharides occurs, Beazley in the *Annual of the British School at Athens*, vol. xviii, pp. 217-233 has assigned a number of other vases which probably come from the hand of the painter of the Copenhagen vase. In *BSA.* xix, pp. 245ff. he gives further reasons for believing that the Eucharides Master was the pupil of the Nikoxenos Master. Cf. also Beazley, *VA.* pp. 45-47.

1. ATHENS. Kalpis (fragment).

Beazley, no. 20.

A. Youth and woman.

2. BERLIN (Inv. 3257). Kalyx krater. From Falerii (Civita Castellana): h. 0.37, d. 0.41.

Arch. Anz. 1893, p. 88, no. 33, *A* and *B*; bad photographs (considered as related to the style of the early work of Euphronios): Klein, *LI.* p. 139, no. 9: Beazley, no. 8.

A. Four warriors, the two central ones in combat. ΝΙΚΟΝ between warriors (not on shield as in Klein). ΚΑΥΟΣ on shield; ΗΙΡΟΝ on other shield.

B. Trumpeter summoning two youths arming and an archer to battle.

3. BRUSSELS A 721. Neck amphora (double handles).

Beazley, no. 4. For the owl on the diskos, cf. *JHS.* 1908, p. 316, pl. 31: also Jüthner, *Ant. Turngeräthe*, p. 29.



A. Akontistes. Owl (silhouette) on diskos resting on ground. ΚΑΥΟΣ (?)

B. The same.


4. COPENHAGEN 124. Stamnos.

Beazley, no. 14, pl. x (*A*): Klein, *LI.* p. 128.

A. Seated youth between two women. Dog. ΕΥ + ΑΔΙΔΕΞ (retr.) ΚΑΥΟΣ.

- B.* Youth standing between two seated women. Flying Eros above each handle. ΚΑΛΟΣ.
5. FLORENCE 3990. Column krater: h. 0.43.
Beazley, no. 12.
A. Warrior's departure. *B.* Silens and maenads.
6. LEWES, WARREN COLL. Kylix (fragment).
Beazley, no. 23.
I. Man and naked woman on a bed.
7. LONDON, BRIT. MUS. E 174 (733). Kalpis: h. 0.298.
Cat. iii, p. 156: DeWitte, *Descript.* no. 64: *El. Cér.* iii, p. 53, pl. 19: Beazley, no. 18: Overbeck, *KM.* (Poseidon) p. 226 K.
On body. Poseidon pursuing Aethra (?).
8. BRIT. MUS. E 278 (806). Formerly in Canino Coll., and Durand Coll. 18. Neck amphora (ridged handles).
From Vulci: h. 0.504.
Cat. iii, p. 206: *Mon. d. Inst.* i, pl. 23 = Reinach, i, pp. 70, 71: *Ann. d. Inst.* 1830, p. 228: *El. Cér.* ii, p. 162, pl. 55: Overbeck, *KM.* (Apollon), p. 63, no. 19, pl. 23, 3: Inghirami, *Vas. Fitt.* i, pl. 45: Müller-Wieseler, ii, pl. 13, no. 146: idem, 4th ed. pl. 26, 7: Beazley, no. 2, fig. 3, pls. 13-14; *VA.* p. 45, fig. 26 (fig. of Apollo).
A. Apollo. *B.* Tityos and Leto.¹
Graffito on foot identical with that on E 279 .
9. BRIT. MUS. E 279 (796*). Neck amphora (ridged handles).
From Vulci?: h. 0.557.
Cat. iii, p. 207: Inghirami, *Vas. Fitt.* iv, pls. 347-48: Beazley, no. 1: fig. 2, pls. 11-12.
A. Dionysos.
B. Woman with oinochoë and torch.
Graffito on foot identical with that on E 278 .

¹ Beazley calls the figure 'Ge.' Furtwängler (*F.R.* i, p. 277, note 1) supports this view while Graef (*Müller-Wies.* 4th ed.) retains the old identification.

10. MUNICH 2317. Neck amphora (twisted handles).
 Lützow, *Münch. Ant.* pl. 18: Beazley, no. 6.
A. Woman with lyre.
B. Same. Faces of both figures restored.
11. NAPLES (H 2201). Kalyx krater. From Apulia: h. 0.50.
 Only a small part of the vase is old.
Cat. p. 224: Stephani, *CR.* 1863, p. 247, 3; 1868, p. 149, 4:
Mus. Borbonico, xv, pl. 15: Beazley, no. 11.
A. Two friezes. Above, komasts; below, two silens.
B. Same. Above, libation; below, komasts.
12. NAPLES SA 249. Neck amphora (double handles): h. 0.30.
Cat. p. 689; graffito on pl. 19: Beazley, no. 5.
A. Dionysos with horn and branch.
B. Silen with wine-skin. On wine-skin ΚΑΛΟΣ.
 Graffito .
13. NEW YORK 07.286.78. Amphora: h. 0.47.
 Beazley, *VA.* p. 46, fig. 27.
A. Apollo and Artemis.
B. Athlete and trainer.
14. OXFORD 315. Lekythos. From Gela: h. 0.33.
Cat. p. 31, pl. 24, 3: Beazley, no. 21.
 Triptolemos standing beside winged car.
15. PARIS, LOUVRE G 47. Kalyx krater. From Etruria: h. 0.46.
 The vase has undergone numerous restorations.
Cat. iii, pp. 917-18: *Album*, ii, pp. 145-46, pls. 93-94:
 Beazley, no. 9.
A. Four warriors arming and a woman.
B. Four warriors running.
16. LOUVRE G 136. Kylix: h. 0.08, d. 0.21.
Cat. iii, p. 972: *CIG.* 7799: Emmanuel, *Orchestre Grecque*,
 p. 262, fig. 531: Klein, *LI.* p. 96, no. 1: Beazley, no. 22,
 fig. 5 (*I*).
I. Hoplitodromos and youth playing flutes. ΑΡΙΣΤΕΙΔΕΣ
 ΕΙΣΥΚΛΗ.¹

¹ Klein and Pottier read εἰ συ κα[λός].

17. LOUVRE G 163. Kalyx krater: h. 0.475, d. 0.51. Vase considerably restored including face of Memnon.

Cat. iii, pp. 1011-14: *Mon. d. Inst.* vi-vii, pl. 21 = Reinach, i, p. 149: Roscher, iii, p. 657: *Ann. d. Inst.* 1858, pp. 362, 373, pl. P = Reinach, i, p. 299 (for lower figures): *Rev. Arch.* 1898, ii, p. 362; p. 156, fig. 1: Robert, *Thanatos*, pp. 4 (A), 7: Ravaisson, *Mon. Grecs relatifs à Achille* (tirage à part *Mém. de l'Acad. des Inscript. et Belles-lettres*, 34, 2^{me} Partie), pls. 5 and 6)¹: Baumeister, i, p. 727, fig. 781: Saglio, iv, p. 1398, fig. 6516 (A): Beazley, no. 10.

A. Death and Sleep lifting body of Memnon. Below two silens as a second frieze. HVΓNOΣ.

B. Embassy to Achilles. Achilles, Odysseus, Phoinix, and Diomedes. Below two komasts. OVTETVΣ ΔΙΟΜΕΔΕΣ.

18. LOUVRE G 202. Neck amphora (ridged handles): h. 0.32.

Cat. iii, p. 1024 (considered as coming from the same factory as Louvre G 203): Beazley, no. 3, fig. 4.

A. Silen pursuing

B. Maenad with torch.

19. LOUVRE G 221. Amphora (Panathenaic shape): h. 0.43. The handles do not belong to the vase.

Cat. iii, p. 1025: Beazley, no. 7.

A. Man with pig.

B. Man.

20. PETROGRAD 642 (1357). Stamnos. From Caere: h. 0.38.

Cat. ii, p. 139 (W. p. 110): *Mon. d. Inst.* 1856, pl. viii = Reinach, i, p. 244, 1 (wrongly called a krater): *Cat. Campana*, ser. iv-vii, no. 880: *Ann. d. Inst.* 1856, p. 37: Knatz, p. 8, B, 2: Welcker, *Alte Denk.* v, pl. 17, 2: Overbeck, *KM.* (Zeus), p. 412, no. 9, pl. vi, 4: Roscher, iii, p. 2047: Tonks, *Brygos*, p. 115, no. 59 (attr. to Brygos and wrongly called a kylix): Saglio, i, p. 362, fig. 453 (A): Beazley, no. 16; *VA.* p. 47, fig. 28 (Danae and workman).

¹ Ravaisson speaks throughout of the 'cratère d'Euphronios' and probably confuses it with the Antaios krater.

- A. Danae with infant Perseus, Eurydice (?), Akrisios and workman at the chest.
 B. Three warriors.¹

21. PHILADELPHIA MS 4842. Kylix. From Orvieto: h. 0.077, d. 0.208.

Beazley, *VA*. p. 46: Hall, *Penn. Univ. Mus. Jour.* iv (1913), p. 156, fig. 134.

I. Boy writing on tablet with stylus.

22. ROME, VATICAN 502 (106). Kalpis. From Vulci: h. 0.42. *Mus. Greg.* ii, 12, 2 (18, 2): Gerhard, *Aus. Vas.* pl. 202, 1, 2 = Reinach, ii, p. 101, 3, 4: Helbig-Reisch, *Führer*, i, p. 313: Brunn, *Sitz. Ber. Bayer. Akad.* 1868, p. 76: Luckenbach, p. 515, 1: *AZ.* 1882, p. 21 (P. J. Meier): Overbeck, *KM.* (Apollon), p. 522, no. 14 a: idem, *HG.* p. 451, no. 103: Beazley, no. 17: Robert, *Scenen d. Ilias*, p. 9, fig. 13.

On shoulder. Combat, Achilles and Hector in the presence of Athena and Apollo.

23. WÜRZBURG 144. Kalpis: h. 0.36, d. 0.15.

Cat. iii, p. 33: Beazley, no. 19.

On shoulder. Dionysos with kantharos and branch, and woman with oinochoë and phiale.

Graffito on foot (mentioned in *Cat.* but not given).

24. WÜRZBURG 329. Stamnos: h. 0.45, d. 0.21.

Cat. iii, p. 77: Beazley, no. 13, pl. 15.

Continuous scene encircling the entire vase, so that a figure comes under each handle. In one case the joint of the handle comes directly in the drapery of one of the figures.

Archer, bearded man, two warriors, woman with oinochoë, warrior with phiale and Scythian archer. The other figures are not given in Beazley's plate.

¹ Thus described by Beazley; Reinach and *Catalogue* call them Amazons.

25. ? (BOURGUIGNON). Stamnos.

Bourguignon Sale Cat. pl. 3, no. 30, p. 10: Beazley, no. 15.

A. Peleus and Thetis. Altar under handle. ΚΑΥΟΣ. On altar ΚΑΥΟΣ.

B. Nereus mounting chariot. Altar under handle. ΚΑΥΟΣ. On altar ΕΙΣΤΑΕ.

SUBJECTS

Myth., 7, 8, 13, 14.

Heroic, 20, 25.

Epic, 17, 22.

Bacchic, 5, 9, 11, 12, 17, 18, 23.

Military, 2, 5, 15, 24.

Athletic, 3, 13, 16.

Komastic, 11.

Genre, 1, 4, 6, 10, 19, 21.

SHAPES

Amphora { Neck, 3, 8-10, 12,
13, 18.
Panath. shape, 19.

Stamnos, 4, 20, 24-25.

Hydria Kalpis, 1, 7, 22, 23.

Krater { Column, 5.
Kalyx, 2, 11, 15, 17.

Lekythos, 14.

Kylix, 6, 16, 21.

EUERGIDES

Beazley, *JHS.* 1913, pp. 348 ff.; *VA.* p. 19.

Several fragments are preserved with the signature of the potter Euergides. His painter, according to Beazley, was a contemporary of Epiktetos and of rather mediocre ability.



1*. ATHENS (CC.1160), (2807-1430). Kylix. From Corinth:
h. 0.08, d. 0.18.

Cat. p. 359.

Klein, p. 100, no. 3.

Nicole, *Corpus* 78, no. 2.

Ephem. Arch. 1885, p. 55, pl. iii, 2 = Reinach, i, p. 507.

Hartwig, *JHS.* 1891, p. 348, fig. D.

Rizzo, *Mon. Piot*, xx, p. 143, fig. 17.

Beazley, no. 43.

- I. Youth carrying in his r. over his shoulder a stick from which his chlamys is suspended, a wine-skin in his l. EUE▷ΛΙΔΕΣ E. Identically the same design by a different artist is on a kylix in Baltimore (Hartwig, loc. cit. p. 347, fig. C).

2*. ATHENS. Kylix (fragment). From Acropolis.

Beazley, *JHS*. 1913, p. 348.

Nicole, *Corpus* 78, no. 5.

The fragment possesses no decoration whatever and has only the four letters of the name. EVEP.



3*. HEIDELBERG B 2. Kylix (fragments). From Caere ?

Beazley, no. 29, fig. 1.

Nicole, *Corpus* 78, no. 4.

The fragments from the Magazzino Ruspoli at Cervetri were divided up, as far as known, between the collections of Leipzig, Heidelberg, and Munich.

I. Woman running. Impossible to say whether there were any outside pictures. E[VEPΛ]ΙΔΕΞ ΕΓ[ΟΙΕΞΕΝ ?].

4*. LEIPZIG. Kylix (fragments).¹ Formerly in Magazzino
Ruspoli, Cervetri. From Caere. Probable, though not
absolutely certain, that the fragments belong to the
same vase.

Klein, p. 100, no. 2.

Nicole, *Corpus* 78, no. 3.

Beazley, no. 35.

Klein, *Euphronios*, p. 263, note. Inscription wrongly
read by Loeschcke as belonging to Euthymides.

Luce, *AJA*. 1916, p. 468, I, A.

I. Body and head of youth bending forward. ΕΥΕΛΛΙΔΕΣ Ε.

A. Herakles and Nemean lion. ΗΕΔΑΚΥ[ΕΣ].

B. Missing.

¹ I regret that it has proved impossible to obtain a photograph of this vase.

5*. Lost. Kylix. From Capua.

Klein, p. 99, no. 1.

CIG. 8196 b.

Minervini, *Bull. Nap.* vi, p. 5.

Brunn, *KG.* ii, p. 682.

Ann. d. Inst. 1849, p. 145, pl. B = Reinach, i, p. 281.

Rizzo, *Mon. Piot*, xx, p. 142 (attr. to Skythes), fig. 16.

Panofka, *Vasenb.* 8, 195 ff.

Beazley, no. 41.

Nicole, *Corpus* 78, no. 1.

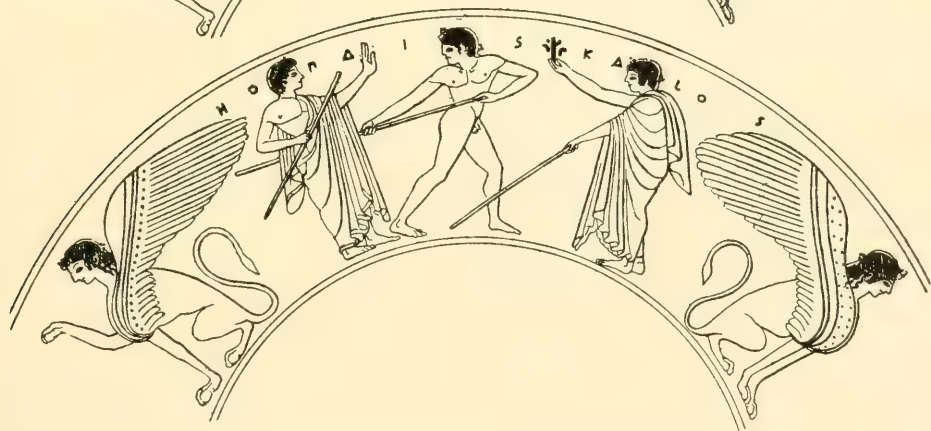
I. Dancing girl with krotala. ΕΥΕΡΛΙΔΕΣ ΕΓΟΙ[Ε].

A. Between two sphinxes, youth leading two horses.

ΓΥΕ + ΣΙΓΓΟΣ.

B. The same. Three youths, one with akontion. ΗΟ ΓΑΙΣ

ΚΑΥΟΣ.



6*. MUNICH, GLYPTOTHEK. Kylix (fragment).

Rizzo, *Mon. Piot*, xx, p. 144, note 1.¹

Nicole, *Corpus* 78, no. 6.

ATTRIBUTED VASES

7. ATHENS CC. 1205 (1740). Alabastron. From Athens (Ceramikos): h. o. 17.

Cat. p. 382: *Deltion*, 1892, p. 13, no. 47: Beazley, *VA.* p. 19.

A. Woman dancing with castanets.

B. Woman with flower.

8 a-e. ATHENS. Kylix (fragments). From Acropolis.

Five fragments, cited by Beazley, nos. 44-48.

a. 44. *Jahrb.* 1899, p. 154, fig. 2. Ext. Vase painter, seated Athena, bronze workers.

b. 45. Ext. Theseus and Minotaur.

c. 46. Int. Diskobolos.

d. 47. Ext. Two fragments. Young warrior running with shield (device, bird) and back view of another warrior.

e. 48. Two fragments. Ext. Centaur, head of Herakles.

KV. Undoubtedly the same scene as no. 14.

9. BERLIN 2265. Kylix. Formerly in Gerhard's Coll.: h. o. 135, d. o. 34.

Cat. p. 541: Beazley, no. 21, fig. 3 (I): Hartwig, *Jhb.* 1891, p. 253, fig. 2 (A).

I. Youth holding kotyle. ΘΙΛΟΚΟΜΟΣ.

A. Youth lying down, drinking from a krater. ΗΘ ΓΑ[Ι]Σ Κ]ΑΥΟΣ.

B. Youth lying down with wine-skin. Two sphinxes facing under each handle. ΚΑΡΤ[Α] ΝΑΙ+[Ι].

10. BOULOGNE 183. Kylix.

Le Musée, ii, p. 280, fig. 28: Beazley, no. 20: M. Mayer, *Arch. Anz.* 1889, p. 186, no. 183.

I. Youth in vat. . . . ΙΣ ΚΑΥΟΣ (either 'Ερόθευ-ις or ὁ παῖς.)

¹ Rizzo states that he is informed by Hauser of the existence of this fragment, which is part of the interior with an ithyphallic silen (obscene).

11. BOULOGNE 591. Kylix.

Mus. étr. 563: Beazley, no. 19: Gardiner, *JHS.* 1907, p. 34, fig. 23 (A): *Greek Ath. Sp.* p. 335, fig. 89: Klein, *LI.* p. 63, no. 3; *MS.* p. 110, no. 2: *Le Musée*, ii, p. 281, fig. 32 (Gardiner, loc. cit. p. 34, note 89, gives the wrong reference to *Le Musée*.)

I. Cock. ΓΡΟΣΑΛΟΡΕΒΟ.

A. Athletes. Diskobolos, akontistes, and youth. —ΟΡΕΒΟ.

B. Maenad and silen. Under each handle two griffins, facing. ΓΡΟΣΑ—.

12 a-b. BRUNSWICK, BOWDOIN COLLEGE. Kylix (two fragments).

Beazley, nos. 31 and 50, fig. 6: idem, *VA.* p. 19.

a. 31. Int. Youth in vat.

b. 50. Ext. Head of young warrior in Corinthian helmet.

13. BRYN MAWR. Kylix: d. 0.115. The foot and handle are missing.

Swindler, *AJA.* 1916, pp. 321, no. x, 322, fig. 9.

I. Kneeling youth lifting a kotyle.

13 bis. CASTLE ASHBY. Kylix.

Beazley, *VA.* p. 19.

I. Nude youth at bell krater.

A and B. Combats.

14. CORNETO, MUS. BRUSCHI 699 (495). Kylix. From Corneto: h. 0.15, d. 0.312.

Beazley, no. 39.

I. Warrior running. ΓΟΙΕ.

A. Between sphinxes: Herakles and centaurs.

B. The same. Peleus and Thetis.

15. HEIDELBERG. Kylix (fragment).

Beazley, no. 30.

Ext. Fawn and silen running.

16. LIVERPOOL, INSTITUTE OF ARCHAEOLOGY. Kylix (fragment).
Beazley, no. 8.
A. Small fragment of exterior with arm and the back of a male head. ΓΑ.
17. LONDON, BRIT. MUS. E 9 (828). Kylix. From Vulci: h. 0.152, d. 0.40.
Cat. iii, p. 45: Panofka, *Eigennam.* p. 23, pl. 3, 7: Gerhard, *Aus. Vas.* 178-179 = Reinach, ii, p. 89, 4: Murray, *Des.* no. 6 (I): Roscher, iii, 246 (fig. of Nereus): *CIG.* 7395: Overbeck, *HG.* p. 196, no. 45, pl. 7, 4 (A, B): *Ann. d. Inst.* 1832, p. 110, no. 14: Klein, *LI.* p. 66: Graef, *Jahrb.* 1886, p. 202, no. 61: Wernicke, p. 85: Beazley, no. 1.
I. Ithyphallic bearded man holding horn. ΚΑΥΟΣ ΘΕΙΔΟΝ.
A. Peleus seizing Thetis: two Nereids. ΘΕΤΙΣ.
B. Hermes and Nereids bringing the news to Nereus. Hippocamps under each handle separating the groups. ΝΕΡΕΥΣ (retr.) ΗΕΡΜΕΣ.
18. BRIT. MUS. E 10 (835). Kylix. From Vulci: h. 0.143, d. 0.376.
Cat. iii, p. 46: Gerhard, *Aus. Vas.* iii, p. 77, pl. 186 = Reinach, ii, p. 93: Murray, *Des.* no. 7 (I): Overbeck, *HG.* p. 355, no. 25: Welcker, *Rhein. Mus.* v, p. 140: *Alt. Denk.* p. 459, no. 27: *Ann. d. Inst.* 1850, p. 87, no. 27: Heydemann, *Iliupersis*, p. 20: Jahn, *Telephos u. Troilos*, p. 86: Kretschmer, p. 155: Beazley, no. 2: *CIG.* 7673.
I. Sphinx.
Ext. Divided into three groups: a. Achilles and Troilos and another youth: b. Two armed warriors and a third on horseback. c. Two warriors playing dice.
A. ΤΕΥΕΘΟΣ.
B. HE + TOP. A Θ was added in antiquity in place of T to cover a rivet hole.
19. BRIT. MUS. E 20 (832). Kylix. From Vulci: h. 0.113, d. 0.32.
Cat. iii, p. 55 (attr. to Euergides): *CIG.* 7670: Murray,

- Des.* no. 16 (*I*): *Ann. d. Inst.* 1849, p. 145: Gerhard, *Rapp. Volc.* p. 154, no. 411; p. 186, no. 766; *Archaeologia*, xxiii, p. 251; xxxi, p. 265: Beazley, no. 3.
- I.* Youth with cloak. HO ΓΑΙΣ ΚΑΥΟΣ.
- A.* Combat, Menelaos and Paris. ΜΕΝΕΛΕΟΣ.
- B.* Troilos? between two horses. ΓΥΕ + ΣΙΓΓΟΣ.
20. BRIT. MUS. E 21. Kylix. From Vulci: h. o.133, d. o.336.
Cat. iii, p. 56 (attr. to Euergides): Murray, *Des.* no. 17 (*I*): Roulez, *Bull. del' Acad. d. Sciences*, Brux. 1842, p. 267; 1841, 1, p. 437: Panofka, *Eigennam.* pp. 9, 46: *CIG.* 7827 b: *Mélanges Arch.* iv, 4: Jahn, *Arch. Aufs.* p. 139: Wernicke, p. 34, no. 3: *Münch. Arch. Stud.* p. 371 (ext.): Beazley, no. 4.
- I.* Boy running. HO ΓΑΙΣ ΚΑΥΟΣ.
- A.* Youth running between two horses. ΗΙΓΓΟΚ ΔΙΤΟΣ.
- B.* Remains of a similar scene. Γ, perhaps Πλήξιππος as in E 20. Cf. Loeschcke, *Bonner Stud.* p. 250.
21. BRIT. MUS. E 22 (839). Kylix: h. o.127, d. o.33.
Cat. iii, p. 57: Murray, *Designs*, no. 18 (*I*): Beazley, no. 5: Nicole, *Corpus* 88, sec. 2, no. 8 (attr. to Hieron).
- I.* Hoplitodromos.
- A.* Youths arming.
- B.* Warriors running. Cf. Berlin 2307 (*Aus. Vas.* 261).
22. LONDON, VICTORIA AND ALBERT MUS. 4807-1901. Kylix: h. o.135, d. o.42.
 Gerhard, *Aus. Vas.* pl. 180-181 = Reinach, ii, p. 90: Kretschmer, p. 201, no. 4: *CIG.* 7397: Beazley, no. 6: Graef, *Jhb.* 1886, p. 202, no. 62.
- I.* Youth in pithos.
- A.* Peleus and Thetis, three Nereids. ΓΕΥΕΥΣ ΜΕΥΙΤΕ.
- B.* Four Nereids and palm tree. HO ΓΑΙΣ ΚΑΥΟΣ.
23. LONDON (in possession of Mr. Charles Ricketts and Mr. Charles Shannon). Kylix.
 Beazley, no. 7: idem, *VA.* p. 19, fig. 11 (*I*).
- I.* Youth in vat. *A.* Athletes. *B.* Komos.

24. MUNICH 2605 (Jahn 1238). Kylix.
Cat. (Jahn) p. 348: *Ann. d. Inst.* 1831, p. 253: *Mon. d. Inst.* i, pl. 7, no. 39 = Reinach, i, p. 75: Beazley, no. 22.
I. Youth with halteres.
A. Youth running between two griffins. HO ΓΑΙΣ ΚΑΥΟΣ.
B. The same. ΜΑΙ+Ι [*sic!*] ΚΑΡΤΑ.
- 25 a-e. MUNICH. Kylix.
 Five kylixes in Munich 2607-2609, 2612, 2597: in Beazley, nos. 23-27.
 a. 2607. *I.* Youth with kylix at krater. *A.* School.
B. Komos.
 b. 2608. *I.* Silen running. *A.* Maenads and silens.
B. Komos.
 c. 2609. *I.* Warrior running. *A.* Departure of charioteer, Hermes and Eros. *B.* Combat.
 d. 2612. (Beazley figs. 4 (*I*) and 5 (*B*)). *I.* Woman running. *A.* Between sphinxes, man mounting chariot. *B.* Same sphinxes, maenads, and silens.
 HO ΓΑΙΣ ΚΑΥΟΣ. On *B* ΒΑΣΙΟΣ.
 e. 2597. *I.* Youth running. No exterior pictures.
26. NEW YORK 09.221.47. Kylix: h. 0.117, d. 0.337.
Bull. Metropolitan Mus. v (1910), p. 142, fig. 1 (attr. to Epiktetos): Beazley, no. 49: idem, *VA.* p. 19.
I. Youth bending with flower. HO ΓΑΙΣ ΚΑΥΟΣ ΝΑΙ.
A and *B.* Athletes. HO ΓΑΙΣ and some senseless letters.
 Graffito
 √ΞΑ
 2ΑΓΙΞ? √ ΑΑ>ΙΔΑ√.
27. ORVIETO, FAINA COLL. 171. Kylix. From Orvieto.
 Beazley, no. 40.
I. Youth running with horn.
A and *B.* Komos.
28. PARIS, LOUVRE G 20. Kylix (fragment): h. 0.09.
Cat. iii, p. 898: *Album*, ii, p. 139, pl. 90: Beazley, no. 13.
I. Youth running holding krotala. [MEM]NON [ΚΑΥΟΣ].
29. LOUVRE G 21. Kylix: h. 0.125, d. 0.32.
Cat. iii, p. 898: Beazley, no. 10.

- I. Youth with horn. O ΓΑΙΣ ΝΑΙ.
 A. Youth with horses. ΗΟ .ΑΙΣ ΝΑΙ.
 B. Youth dancing: panther (frontal head) seizing fawn.
 Γ .ΙΣ ΚΑΝΟΣ.
30. LOUVRE G 22. Kylix: h. 0.125, d. 0.33.
Cat. iii, p. 899: Beazley, no. 11.
 I. Diskobolos. ΗΟ .ΑΙ . Κ'ΝΟΣ.
 A. Two youths chasing a stag. ΓΑΙΣ . . ΝΟΣ.
 B. Two youths chasing a fawn. ΗΟ ΓΑΙΣ ΚΑ .Ο.
31. LOUVRE G 71. Kylix: h. 0.12, d. 0.31.
Cat. iii, p. 923 (style allied to that of Chachrylion): *Rev. de l'art anc. et mod.* 1901, p. 9 (A): Beazley, no. 12: Luce, *AJA.* 1916, p. 468, I A.
 I. Youth with halteres (head restored). Ο ΓΑΙΣ ΚΑΝΟΣ ΝΑΙ.
 A. Herakles and lion: Theseus and Minotaur: Theseus and Prokrustes. ΗΕΡΑΚΛΕ . . . ΟΣ.
 B. Komos.
32. LOUVRE G 96. Kylix (fragment): h. 0.14.
Cat. iii, p. 926: *Album*, ii, p. 153, pl. 99: Beazley, no. 15.
 I. Youth lifting stone or (as stated in the *Catalogue*) an amphora. ΙΟΝ ΚΑΝΟΣ [MEMNON ?].
33. LOUVRE G 1401. Kylix (fragment).
 Beazley, no. 14.
 I. Man running with stick.
- 34 a-c. LOUVRE. Kylix (fragments).
 Beazley, nos. 16-18, mentions three fragments in the Louvre which have not been published, as follows:
 a. no. 16, fig. 2. Louvre S 1403. Ext. Athletes.
 b. no. 17. Louvre S 1395. Int. Head of youth.
 c. no. 18 (Louvre no. not given). Ext. Head of young warrior. ΗΟ.
35. WÜRZBURG 347. Kylix. From Vulci: h. 0.13, d. 0.34.
Cat. iii, p. 87: Beazley, no. 28.

I. Youth running. HO . . A . < . . . O.

A. Youth, and panther attacking fawn. HO ΓΑΙ< ΚΑΥΟ<.

B. Komos. Same inscription as on *A.*

36 a-g. In various museums. Kylix (fragments).

Beazley, nos. 32-34, 36-38 and 42, gives a list of seven fragments in the museums of Dresden, Leipzig, and Adria. None have been published and little of interest is presented. The numbers given here are those of Beazley's list.

a. 32. Dresden. Ext. Youth with halteres, and a hand.

b. 33. Dresden. Int. only. Woman running.

c. 34. Leipzig (from Caere). Int. Part of male head.
Ext. Komos.

d. 36. Leipzig (from Caere). Int. Back view of youth,
arm extended in cloak.

e. 37. Leipzig. Ext. Pegasos and part of bending youth.
HO.

f. 38. Leipzig. Ext. Woman running.

g. 42. Adria. Int. Youth lifting halteres. HO ΓΑΙ<
ΚΑΥΟ<.

SUBJECTS

Myth., 18, 25 e, 36 f.

Heroic, 4*, 8 b, 8 e, 14, 17, 22,
31.

Epic, 18, 19.

Bacchic, 11, 15, 25 b, 25 d.

Military, 8 d, 12 b, 14, 21, 25 c,
25 d, 34 c.

Athletic, 5*, 8 c, 11, 21, 23, 24,
26, 30, 34 a, 36 a, 36 g.

Komastic, 1*, 5*, 6, 9, 10, 12 a,
13, 22, 23, 25 a, 25 b, 27, 28,
31, 32, 35, 36 c.

Genre, 3*, 4*, 8 a, 19, 20, 25 a,
25 e, 29, 30, 33, 35.

SHAPES

Kylix, 1*-6*, 8-36.

Alabastron, 7.

OTHER ATTRIBUTIONS

Chelis 5*.

EUPHRONIOS

Robert in Pauly-Wissowa, s.v. Euphronios.

Klein, pp. 137-149; *Euphronios*.

Sauer in Thiemes Lexikon, s.v. Euphronios.

Furtwängler in F.R. i, pp. 27-30, 98-109, 110-113; ii, pp. 15-19, 133-135, 172-178.

Walters, i, pp. 430-434.

Hartwig, pp. 95-153, 444-502.

Buschor, p. 163.

Perrot and Chipiez, x, pp. 390-446.

Radford, *JHS*. 1915, pp. 107-139.

Beazley, *VA*. pp. 30-31.

The signatures of Euphronios concerning which there can be no dispute are eleven in number; a twelfth (1*), a fragmentary kylix from the Acropolis has merely the inscription 105 EAP but as the restoration in view of the style to Εὐφρόνιος ἔγραψεν offers no difficulty it may safely be regarded as a definite signature. Another Acropolis fragment (2*) has the verb only, but the style is so distinctly that of Euphronios it would be difficult to suggest another name. Nos. 3*, 15*, and 30 have the name only without the verb.

Of the twelve authentic signatures 1*, 7*, 10* and 14* bear the ἔγραψεν formula alone and are thus certainly works from the hand of the master himself; 7* in addition bears the signature of Chachrylion as potter.

The other eight all have the ἐποίησεν formula and of these 12* has in addition the signature of Onesimos (although only the last four letters of this name are preserved the restoration is now universally accepted) as painter; and as the style of this differs from the others it is clear that certainly three different artists (Euphronios, Onesimos, and a nameless painter) were at work in the same factory.

As several of the seven ἐποίησεν vases and a large number of unsigned vases were clearly by the same hand and had in addition the name Panaitios, Furtwängler christened this anonymous

painter the Panaitios Master¹ and it is now generally agreed that five of these vases (5*, 6*, 8*, 9* and 11*) are the work of his hand. Vase 4* was attributed to the Pentesilea Painter by Furtwängler, but Beazley with perhaps better reason has assigned it to a different hand, to the artist who painted 2*. Miss Radford considers that two painters were at work on this vase, the interior being the work of an artist she has termed the Polychrome Painter and the exterior by another nameless artist. This view has not met with general acceptance. Hartwig attributed 13* to Onesimos, but Buschor, with whom Beazley agrees, prefers to consider this vase as the work of a painter he terms the Perugia Painter: Miss Radford attributed it to the Brygos Painter but that attribution would seem to be forbidden by the style.

Summed up briefly the following division of the work of Euphronios seems generally accepted:

Euphronios as artist: 1*, 3*, 7*, 10* and 14*.

Onesimos: 12*.

Onesimos or the Perugia Master: 13*.

Panaitios Painter: 5*, 6*, 8*, 9*, 11* and 15*.

Pentesilea Painter or another: 2*, 4*.

There is no variation in the ἔγραψεν signatures; of the others the following variations are to be found:

ΕΥΦΡΟΝΙΟΣ ΕΓΡΟΙΕΞΕΝ: 4*.

ΕΥΦΡΟΝΙΟΣ ΕΓΡΟΙΕΞΕΝ: 12*.

ΕΥΦΡΟΝΙΟΣ ΕΓΡΟΙΕΞΕΝ: 6*, 11*, 13*.

ΕΥΦΡΟΝΙΟΣ ΕΓΡΟΙΕΞΕΝ: 8*, 9*.

ΕΥΦΡΟΝΙΟΣ ΕΓΡΟΙΕΞΕΝ: 5*.

The following καλός names are used by Euphronios:

Glaukon: 2*?, 4*.

Panaitios: 5*, 6*.

Leagros: 7*, 14*.

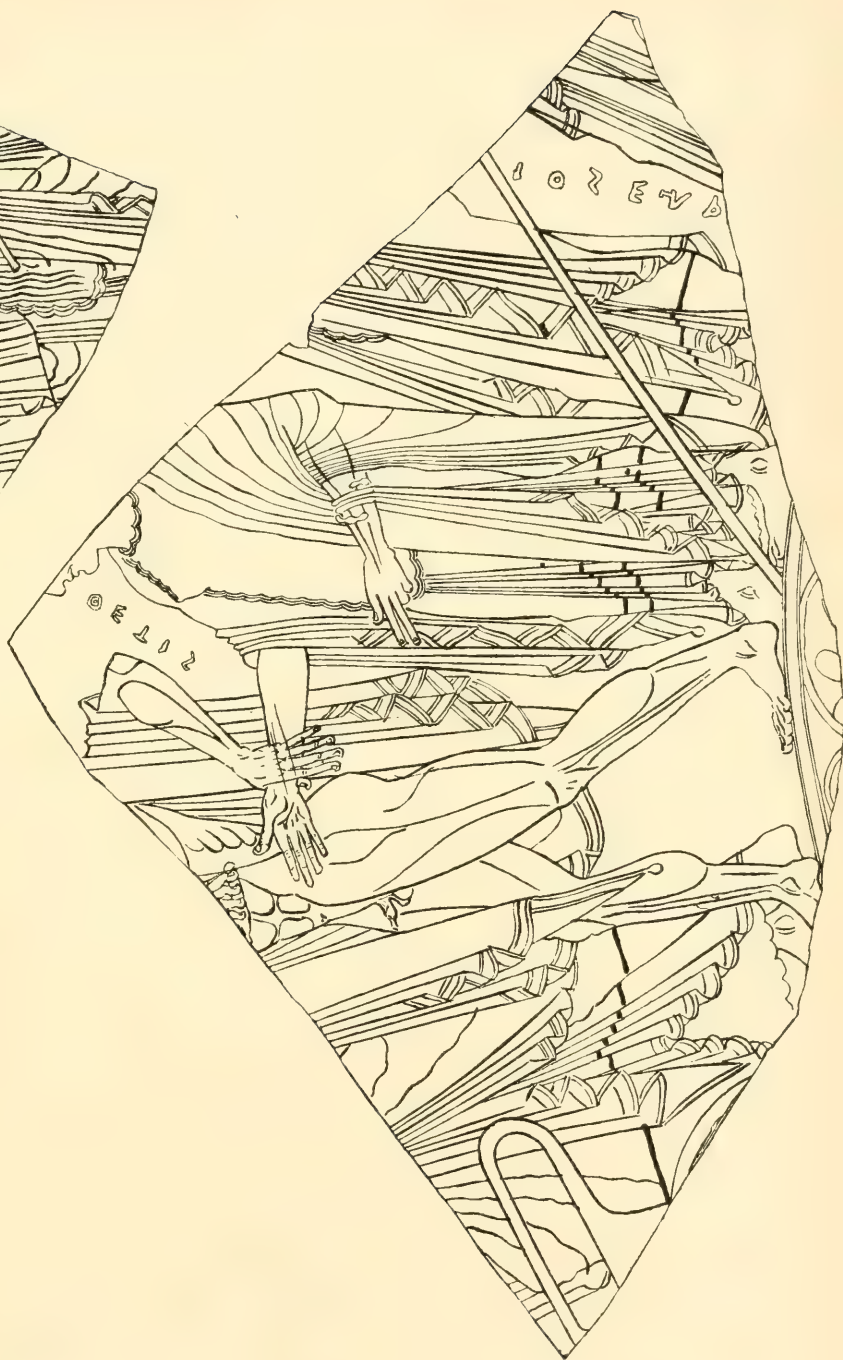
Erothemis: 12*.

Lykos: 13*.

Lyios: 12*.

¹ Furtwängler even went so far (F.R. ii, p. 134) as to regard Onesimos as the Panaitios Painter and assigned 13* to him. This view, of course, is not accepted.

- 1*. ATHENS. Kylix (fragments). From Acropolis.
 Winter, *Jahrb.* 1888, p. 66, pl. 2.
 Richards, *JHS.* 1894, pp. 190, 191.
 F.R. i, p. 103, note 1.
 Wolters, *Athen. Mitt.* 1888, p. 105, note 1.
 Radford, *JHS.* 1915, p. 112.
 Beazley, no. 10 (attr. to Euphronios as painter).
 Hartwig, pp. 247-250 (attr. to Peithinos).
 A. Peleus and Thetis. ΘΕΤΙΣ (retr.) [ΕΥΦΡΟΝ]ΙΟΣ ΕΛ-
 Π[ΑΘΣΕΝ] (retr.).



2*. ATHENS, ACROPOLIS. Kylix (fragments). From Acropolis.

White ground on both interior and exterior.

Harrison, *JHS*. 1888, pp. 143-146, pl. vi.

Wernicke, p. 93, no. 13.

Nicole, *Corpus* 79, sec. 1.

F.R. i, p. 284.

Hartwig, pp. 490, 500, no. 8.

Swindler, *AJA*. 1909, p. 149, no. 4 (attr. to Penthesilea Master).

Per. and Chip. x, p. 709, fig. 388 (detail of *B*).

Radford, *JHS*. 1915, p. 137.

Furtwängler, *Arch. Anz.* 1891, p. 65 (attr. to Sotades).

Beazley, *VA*. p. 83 (attr. to same painter as Berlin 2282).

Girard, *Peinture*, p. 181, figs. 101-102.

I. Orpheus and a Thracian woman. Foreign origin of woman shown by tattooing on neck and arms. [ΕΥΦΡΟΝΙΟΣ ΕΓΓΟΙΕΣΕΝ ΟΡΦΕΥ[ς].

A and *B*. Traces of fallen barbarian and horse. [ΑΛΛΑΥΚ]ΟΝ [ΚΑΥΟΣ].



3*. BERLIN 2281. Kylix (fragments).

Cat. p. 561.

AZ. 1882, pp. 37 ff. pl. 3 = Reinach, i, p. 439.

Klein, no. 6; *Euphronios*, p. 159-181 (figs. on pp. 160, 176).

Radford, *JHS.* 1915, p. 113.

Nicole, *Corpus* 79, no. 11.

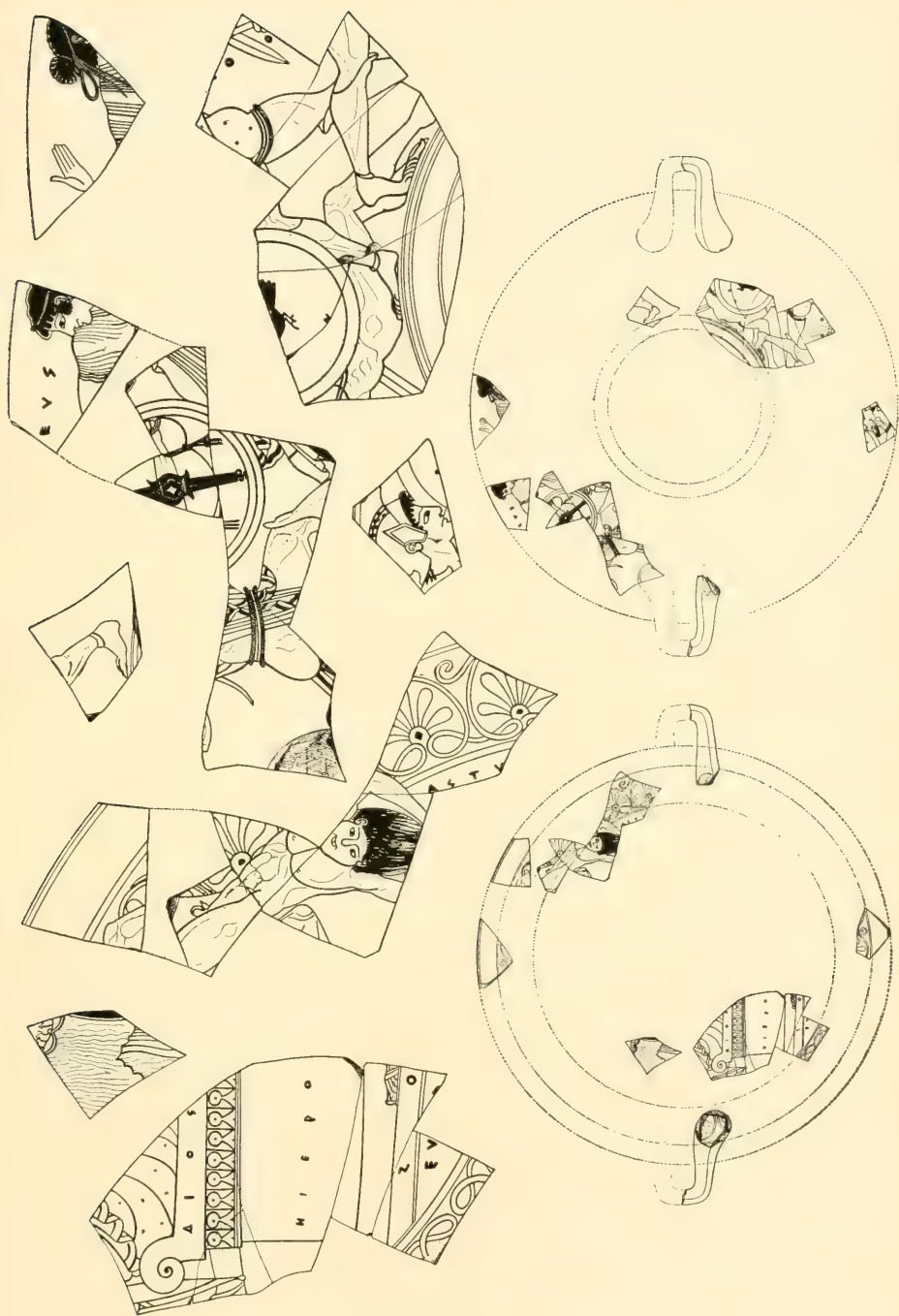
Hartwig, pp. 150 ff.

Even if the signature is correctly restored, the determinative word is missing.

I. Altar of Zeus and death of Astyanax. Under exergue EV[Φ]P[ONIOΣ]. On top step of altar ΔΙΟΣ, on lower step ΗΙΕΡΟ[Ν]. Above head of Astyanax ΑΣΤΥ[ΑΝΑ + Σ].

A. Combat. . . ON . . . ΘΟ.

B. The same. . . . EVΣ.



- 4*. BERLIN 2282. Kylix. From Vulci: h. 0.12, d. 0.35. Foot modern, except a small piece. Vase much restored.
- Cat.* p. 563.
- Gerhard, *TG.* p. 18, pl. 14, 5-10.
- CIG.* 8207.
- Panofka, *Vasenb.* pl. iv, 7.
- Bull. d. Inst.* 1836, p. 38.
- Ann. d. Inst.* 1842, p. 112.
- WV.* v, pl. 5, 2-6.
- Brunn, *KG.* ii, p. 682; *Troisch. Misc.* i, p. 63.
- Jahn, *AZ.* 1853, p. 134.
- Stephani, *CR.* 1873, p. 130.
- Buschor, p. 179.
- Klein, no. 9; *Euphron.* pp. 240 ff.; *LI.* p. 154.
- Weil, *AZ.* 1879, p. 101.
- Athen. Mitt.* 1881, p. 113; 1883, p. 254, pl. xi, 5.
- Hartwig, pp. 484 ff., 500, no. 7, pls. 51, 52.
- F.R.* i, p. 283.
- Wernicke, p. 92, no. 11.
- Dümmeler, *Bonn. Stud.* p. 78.
- Furtwängler, *Arch. Anz.* 1891, p. 69.
- Swindler, *AJA.* 1909, p. 149, note 1, no. 1.
- Radford, *JHS.* 1915, pp. 136, 139.
- Beazley, *VA.* p. 83 (attr. to same hand as Acropolis fragments, 1888, no. 2*).
- Roscher, iii, p. 1184.9 (head of youth on *I*).
- Per. and Chip. x, pp. 707-708, figs. 386-387 (*I*).
- Nicole, *Corpus* 79, no. 10.
- Saglio, i, p. 1358, fig. 1808 (head of youth on *I*).
- Girard, *Peinture*, p. 178, figs. 98-99 (heads on *I*).
- I.* White ground. Youth and girl. [EV]ΘPONIOΞ:[E]ΓOI-EΞEN [ΔI]OMEΔ[E] ?
- A.* Boys on horseback, racing. ΛΛAVION KA[VOΞ].
- B.* Same. Only a few fragments preserved.
- On foot EVΘ[PONIOΞ ΕΓΟΙΕΞΕΝ].

- 5*. BOSTON 95.27. Kylix. Formerly in Van Branteghem Coll.
 From Viterbo: h. 0.129, d. 0.368.
Cat. p. 141, no. 388 (for history of the vase).
 Gerhard, *Bull. d. Inst.* 1830, pp. 233, 243; 1831, p. 85;
 1846, p. 105; *Rapp. Volc.* 708.
CIG. 8209.
 Brunn, *KG.* ii, p. 683, no. 2.
Van Branteghem Sale Cat. no. 52, pls. 10-14.
 Nicole, *Corpus* 79, no. 5.
Burlington Cat. 1888, no. 8, pls. 4-6.
 Hartwig, pp. 466 ff. pls. 47, 48, 1.
 Wernicke, p. 79, no. 2.
 Klein, *Euphronios*, pp. 9-11; *LI.* p. 107, no. 2.
 Per. and Chip. x, pp. 469-471, figs. 411-413.
 Beazley, *VA.* p. 86, no. 17.
 Radford, *JHS.* 1915, p. 123.
- I.* Two komasts. ΕΥΦΡΟΝΙΟΣ ΕΠΟΡΙΕΞΕΝ (*sic!* retr.)
 ΚΑΛΟΣ ΗΟ ΓΑΙΣ.
- A.* Komos, six figures. ΓΑΝΑΙΤΙΟΣ ΚΑΛΟΣ.
- B.* Same, five figures. The same inscription, retrograde.



- 6*. LONDON, BRIT. MUS. E 44 (822). Kylix. From Vulci:
 h. 0.126, d. 0.335.
Cat. iii, p. 68.
Durand Coll. no. 61.
CIG. 8206.
 Duruy, *Hist.* ii, p. 184 (I).
 Murray, *Des.* no. 27 (I), p. 10, fig. 4 (A).
 Panofka, *Eigennam.* p. 62.
 Klein, no. 4; *Euphronios*, pp. 86-104 (pp. 88-89, ext.,
 p. 98, I).
 Brunn, *KG.* ii, p. 684, no. 3.
 Wernicke, p. 79.
 Meier, *AZ.* 1885, p. 185, note 9.
 Per. and Chip. x, pp. 425-427, figs. 248-250.
 Harrison and MacColl, pls. 12 (I), 13 (ext.).
 Studniczka, *Jhb.* 1887, p. 162, note 22.
 Nicole, *Corpus* 79, no. 4.
 Hartwig, p. 444.
 F.R. i, pp. 111-113, pl. 23.
 Hackl, p. 29, 192.
 Radford, *JHS.* 1915, p. 120.
 Beazley, no. 2.
 Kalkmann, *Jhb.* 1896, p. 30, fig. 12 (I).
 Winter, *Kunstgesch. in Bild.* i, pl. 88, 6 (I).
 Fowler and Wheeler, p. 493, fig. 392.
 Saglio, iii, p. 1827, fig. 4967 (I); iii, p. 89, fig. 3759 (A).
 Hoeber, *Griech. Vas.* fig. 50 (A).
 WV. i, pl. 7.
 I. Old man and hetaira. ΓΑΝΑΙΤΙΟΣ ΚΑΥΟΣ.
 A. Herakles bringing Erymanthian boar to Eurystheus.
 ΕΥΡΥΣΘΕΥΣ ΚΑ Ε.
 B. Quadriga accompanied by Hermes. ΨΑΥΟΣ ΚΑΥΟΣ ΕΥ-
 ΦΡΟΝΙΟΣ ΕΡΩΙΕΣΕΝ.
 Graffito on foot χ.



7*. MUNICH 2620 (337). Kylix, red ground around central medallion. From Vulci: d. 0.428.

Cat. (Jahn), p. 103.

Cat. étr. no. 81, p. 107 (DeWitte): *Res. étr.* no. 37.

Bull. d. Inst. 1830, p. 4.

CIG. 8233.

Mon. Nouv. Ann. 1838, pl. 15, 16 = Reinach, i, p. 238.

Klein, no. 3; *Euphronios*, pp. 53 ff.

Hartwig, pp. 145 ff.

Panofka, *Vasenb.* pl. iv, 9-10.

Guignaut, *Religions*, pl. 180.

WV. v, pl. 3.

F.R. i, pp. 98-109, pl. 22.

Walters, i, p. 432, pl. 38 (A).

Radford, *JHS.* 1915, p. 111.

Beazley, no. 9.

Brunn, *KG.* ii, p. 703, no. 7.

Buschor, p. 163.

Per. and Chip. x, pp. 395, 399, 400-401, figs. 237, 241-243.

Harrison and MacColl, pl. 11.

Springer-Michaelis, *Handb.*⁷ p. 167, fig. 309 (A).

Nicole, *Corpus* 79, no. 1.

I. Young rider on horseback. $\ve\epsilon\alpha\lambda\pi\omicron[\varsigma] \kappa\alpha\nu\omicron\varsigma$.

A. Combat, Herakles and Geryon. $\text{HEPAKVE}\varsigma \text{ } [\text{ΛEP}] \ve\omicron\text{NE}\varsigma \ve\epsilon\text{A}[\text{Λ}] \text{PO}\varsigma \text{ } \kappa[\text{A}] \ve\omicron\varsigma \text{ } \text{EVPVTION} \text{ } \text{IOVEO}\varsigma \text{ } \text{AΘE}[\text{NAIA}].$

B. Four armed youths driving off Geryon's herd. $\text{HO } \Gamma\text{AI}\varsigma \text{ } \kappa\alpha\nu\omicron\varsigma \text{ } \ve\epsilon\alpha\lambda\pi\omicron\varsigma$.

On the edge of foot. + $\text{A} + \text{PVVION} \text{ } \text{EP} \omicron \text{IE}\varsigma \text{EN} \text{ } \text{EV}\theta\text{PONIOS} \text{ } \text{E}\lambda\text{PA}\theta\varsigma \text{EN}$.



• A + P V L I O N E P O I E S E N

EY O P O N I O S E A P A O S E N

8*. NEW YORK 12.231.2. Kylix: h. 0.105, d. 0.327.

Richter, *AJA*. 1916, pp. 125-133, pls. 2-6.

Bull. Metr. Mus. viii, p. 153.

Nicole, *Corpus* 79, no. 12.

AJA. 1914, p. 116, fig. 3.

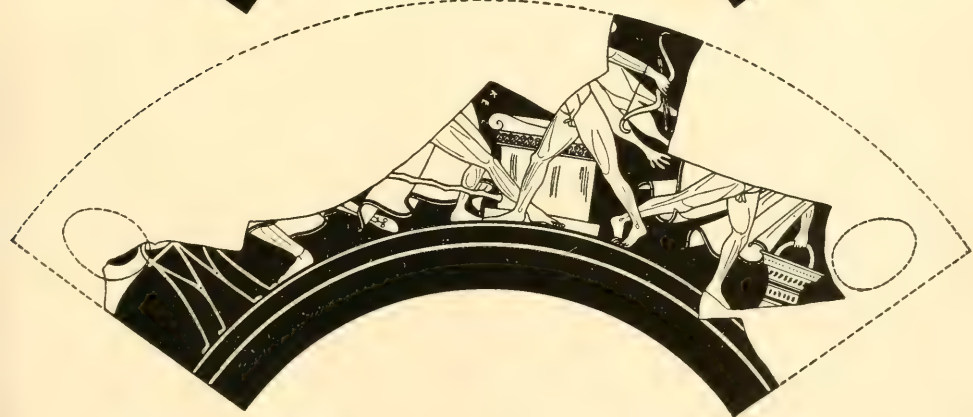
Beazley, *VA*. p. 85, no. 3 (attr. to the Panaitios Master).

Radford, *JHS*. 1915, p. 123, same attribution.

I. Herakles and small companion (Hyllos?). ΕΥΦΡΟΝΙΟΣ
ΕΓΩΙ[ΕΞΕΝ] ΗΕΡΑΚΛΕΣ.

A. Contest of Herakles and the sons of Eurytos. ΙΦΙΤ[ΟΣ]
ΚΥ.

B. Contest of Herakles and Busiris. . . ΚΕΣ.



9*. PARIS, CAB. D. MÉD. 526. Kylix. From Corneto.

Cat. p. 395.

Milliet-Giraudon, ii, pl. 57.

Panofka, *Eigennam.* pl. iv, 6.

Brunn, *KG.* ii, p. 684, no. 5.

Mon. d. Inst. ii, pl. x (A) = Reinach, i, p. 89, 1-3.

Overbeck, *HG.* pl. 17, 2; p. 413, no. 38.

CIG. 8208.

WV. v, pl. 5, 1.

Roscher, i, p. 1195 (A).

Ann. d. Inst. 1834, p. 295; 1875, p. 309.

Nicole, *Corpus* 79, no. 7.

Robert, *AZ.* 1882, p. 47.

Klein, no. 5; *Euphronios*, pp. 136-159 (p. 137, A minus the restorations).

Hartwig, pp. 413, 479.

Kretschmer, p. 168.

Radford, *JHS.* 1915, p. 123.

Beazley, *VA.* p. 84 (attr. to the Panaitios Master).

I. Only two fragments of an arming scene. [Ε]VΦPON[IO< ΕΡΟΙΕ<Ε]N.

A. Dolon seized by Odysseus and Diomed; Athena and Hermes. [Α^]AMFMMO[N] (r.) ΔOV]ON (retr.) ΔΙΟΜΕΔΕ< (retr.) ΟVTEV[<] (retr.) ΕVΦΡ]ONIO< [ΕΡΟΙ]Ε<ΕΝ.

B. Remains of two figures.



- 10*. PARIS, LOUVRE G 103. Kalyx krater. From Caere:
 h. 0.46, d. 0.55.
Cat. iii, pp. 930-935: *Album*, ii, p. 154, pls. 100, 101.
F.R. ii, pp. 172-178, pls. 92, 93.
WV. v, pl. 4.
 Brunn, *KG.* ii, p. 685, no. 8.
CIG. 8209 b.
 Braun, *Mon. ed Annali*, 1855, pl. v = Reinach, i, p. 242.
Ann. d. Inst. 1854, p. 38.
 Furtwängler, Roscher, i, p. 2207 (A).
 Saglio, i, p. 282, fig. 329 (A).
 Winter, *Oesterr. Jahresheft.* 1900, pl. v, 2.
 Hartwig, pp. 147 ff.
 Fowler and Wheeler, p. 492, fig. 391.
 Klein, no. 1; *Euphronios*, pp. 118-119.
 Rayet and Collignon, p. 153, fig. 68 (A).
 Buschor, p. 161, fig. 114 (A).
 Radford, *JHS.* 1915, p. 110.
 Nicole, *Corpus* 79, no. 2.
 Hoeber, *Griech. Vas.* fig. 48 (A).
 Beazley, no. 1.
 Per. and Chip. x, pp. 395, fig. 238 (B), 405, fig. 244 (A),
 409, fig. 245 (B), pl. viii (detail of A).
 Girard, *Educ. Athén.* p. 169, fig. 14 (B).
 Springer-Michaelis, *Handb.*⁷ p. 167, fig. 310 (heads on
 A).
- A. Herakles and Antaios. $\text{HEPAKVEZ [AN]TAIOS EV\Phi\text{-} \text{PONIOS EAPA}\Phi\text{SEN.}$
- B. Musical competition. Three seated youths, one standing.



- 11*. LOUVRE G 104. Kylix. From Caere: h. 0.165, d. 0.39.
Cat. iii, pp. 935-942: *Album*, ii, pp. 155, pl. 102 (I).
WV. v, pl. 1.
 Rayet and Coll. p. 165, fig. 69 (I).
 DeWitte, *Mon. Grecs.* 1872, i, p. 190, pls. 1-2.
 Duruy, *Hist.* ii, p. 122 (I). Wulff, p. 45 c.
 Nicole, *Corpus* 79, no. 6. Hartwig, pp. 481-484.
 Martha, *Art Etr.* fig. 110 (I). Walters, i, p. 481, no. 4.
 D'Eichthal and Reinach, *Bacchylides*, pl. iv (I).
 Harrison and MacColl, pl. xiv (I).
 Buschor, p. 165, fig. 117 (I).
 Smith, *JHS.* 1898, p. 276, pl. 14 (I).
Bull. d. Inst. 1872, p. 190.
 Robert, *Marathonschl.* p. 50.
 Klein, no. 7; *Euphronios*, pp. 182 (I), 194-195 (A and B).
 Winter, *Oesterr. Jhresheft.* 1900, p. 129, fig. 43 (detail of I).
 F.R. i, pp. 27-30, pl. 5 (crown falsely restored) (attr. to Panaitios P.).
 Radford, *JHS.* 1915, p. 121.
 Beazley, *VA.* p. 85, no. 1 (attr. to Panaitios P.).
 Per. and Chip. x, pp. 422-423, figs. 246-247 (A and B),
 pls. ix and x (I).
 Pottier, *Douris*, fig. 12 (B).
 Robert, *Arch. Anz.* 1889, p. 142: *Hermes*, 33, p. 132 ff.
 Saglio, v, pp. 230, fig. 6887 (I); 647, fig. 7312 (I).
 Baumeister, iii, p. 1793, fig. 1877 (I).
 Hoeber, *Griech. Vas.* fig. 51 (I).
 Winter, *Kunstgesch. in Bild.* i, pl. 89, 2 (I).
 Harrison, *Myth. Int.* fig. 24 (ext.), p. 148, fig. 28 (I).
 Girard, *Peinture*, p. 177, fig. 97 (I).
 Pottier, *Rev. de l'art anc. et mod.* 1901, p. 17, fig. 8 (I).
 I. Theseus, Athena, and Amphitrite. $\Phi\epsilon\varsigma\epsilon\nu\varsigma\ \Lambda\theta\epsilon\nu\alpha\iota\varsigma$
 $\Lambda\mu\phi\ldots\tau\epsilon$ (r.) $\tau\rho\iota\tau\ldots\epsilon\nu\phi\rho\omicron\ldots\omicron\iota\omicron\epsilon\varsigma\epsilon\nu$.
 A. Exploits of Theseus: Skiron and Prokrustes. $\ldots\ldots\varsigma$
 $\varsigma\kappa\iota\rho\omicron\nu$ (r.) $\rho\rho\kappa\rho\omicron\nu\varsigma\tau\epsilon\varsigma$.
 B. Same. Kerkyon and Marathonian bull. $\kappa\epsilon\rho[\kappa]\nu\omicron\nu$
 $\ldots\varsigma\epsilon\nu\varsigma$. The κ in Kerkyon's name has been incised
 later.



- 12*. LOUVRE G 105. Kylix. From Vulci: h. 0.122, d. 0.35.
Cat. iii, p. 943.
Hartwig, pp. 504-509, pl. 53.
CIG. 8205.
Harrison and MacColl, pl. 16.
Per. and Chip. x, pp. 447-449, figs. 256-257 *bis*.
Gerhard, *Rapp. Volc.* 723.
Mus. étr. 1911: *Res. étr.* 33.
Dubois, *Notice*, 233; *Notice* (1845) 88.
Duruy, *Hist.* ii, p. 588 (*I*).
Panofka, *Abh. d. Berl. Akad.* 1848, p. 211.
Nicole, *Corpus* 79, no. 8.
R. Rochette, *Lettre à M. Schorn*, p. 53.
Pottier, *Gaz. Arch.* 1888, p. 174.
Collignon, *Mon. Grec.* ii, pp. 7-11; p. 7 (*I*), 10-11 (ext.).
F.R. ii, p. 134.
Buschor, p. 170.
Klein, p. 143; *Euphronios*, p. 82 (*I*).
Wernicke, p. 43, no. 3.
Mon. Piot, 1909, p. 135, fig. 9 (*I*).
Radford, *JHS.* 1915, p. 121.
Beazley, *VA.* p. 88, no. 1.
I. Rider. ΚΑΥΘΞ ΕΡΘΕΜΙΞ ΕΥΘΡΟΝΙΟΞ ΕΓΓΙΕΞΕΝ
In exergue v. ΚΟΞΟ.
A. Riders. ΚΑΥΘΞ ΕΡΘΕΜΙΞ. On echinus of column
VVIΟΞ.
B. Same. [ΟΝΕΞ] ΙΜΟΞ Ε.ΡΑΦΞ...



13*. PERUGIA 1170. Kylix: d. 0.308.

Gerhard, *Aus. Vas.* pls. 224-226 = Reinach, ii, pp. 114-115.

WV. v, pl. 6.

Chase, p. 125, no. cclvii, 31.

Hartwig, pp. 530-537, pls. 58, 59, 1.

CIG. 8204.

Nicole, *Corpus* 79, no. 9.

Overbeck, *HG.* pl. 15, 5 (I), 6 (A).

Duruy, *Hist.* i, p. 377 (I).

Panofka, *Vasenb.* pl. iv, 3-5.

Rayet and Collignon, p. 171, fig. 70 (I).

Harrison and MacColl, pls. 17-17 a.

Stuart, *Archaeologia*, 23, p. 187.

Klein, no. 8; *Euphr.* pp. 213-240, ext. on pp. 214-215,
I on p. 220.

Mus. étr. 568.

Gerhard, *Rapp. Volc.* 408, 708, 824.

Dubois, *Notice*, 199; *Notice* (1845), 87 bis.

P. J. Meier, *AZ.* 1883, p. 24, note 47.

Welcker, *Ann. d. Inst.* 1850, p. 102; *Alt. Denk.* v,
p. 474, 40.

Baumeister, iii, p. 1901, figs. 2000-2000 a.

Loewy, *Arch. Epigr. Mitt. a. Oesterr.* xi, p. 190.

Furtwängler, 50 *Berl. Winckel. Pr.* p. 131, note 25 (attr.
to Brygos Painter).

Wernicke, p. 42, no. 2.

Walters, i, pp. 431, 7, 433.

Buschor, p. 170 (attr. to the Perugia Painter).

Radford, *JHS.* 1915, p. 128.

Pottier, *Douris*, fig. 18 (I).

Per. and Chip. x, p. 433, fig. 251 (head of Achilles on I).

Beazley, *VA.* p. 83.

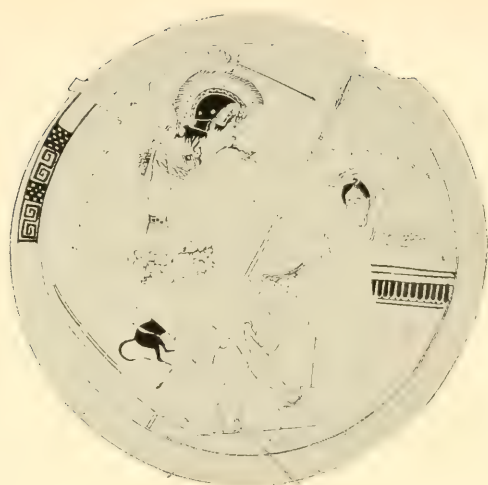
Pottier, *Mon. Piot*, 1909, pp. 131, fig. 7 (I), 132, fig. 8
(detail of A).

Furtwängler, *F.R.* ii, p. 134 (attr. to the Panaitios P.).

I. Achilles and Troilos. AXIVEVVΞ TPOIVOX.

A. The same. TPOIVOX [v]VKOX.

B. Warriors arming. EVΘRONIOX EPOIEΞEN.



- 14*. PETROGRAD 644 (1670). Psykter. From Caere: h. o.34.
Cat. ii, p. 256, (W.) p. 84.
Res. étr. no. 26.
CIG. 7845.
 Brunn, *Bull. d. Inst.* 1859, p. 126.
 Jahn, *Philologus*, 1867, p. 221, pl. i (reversed).
 Stephani, *CR.* 1869, p. 220, pl. 5 = Reinach, i, p. 32.
 Per. and Chip. x, pp. 393-396, figs. 236, 239.
 Klein, no. 2; *Euphronios*, p. 104 ff.
 Hartwig, p. 149.
WV. v, 2.
 F.R. ii, pp. 15-19, pl. 63.
 Girard, *Peinture*, p. 227, fig. 131 (fig. of Palaisto).
 Kretschmer, p. 87.
 Saglio, iii, 1, p. 866, fig. 4304 (fig. of Smikra).
 Buschor, p. 159, fig. 113.
 Radford, *JHS.* 1915, p. 110.
 Beazley, no. 7.
 Brunn, *KG.* ii, p. 685, no. 9.
 Nicole, *Corpus* 79, no. 3.
 Jacobsthal, *Gött. Vas.* p. 49, fig. 72 (A).
 Hoeber, *Griech. Vas.* fig. 49 (A).

Continuous frieze without any separation of the figures.

Four naked hetairae on couches. ΑΛΑΓΓ[Ε] ΤΙΝΤΑΝΔΕ
 ΝΑΤΑΣΣ ΝΕΑΛΡΙ ΣΜΙΚΡΑ ΓΑΝΑΙΣΤΟ ΕΥΦΡΟΝΙΟΣ
 ΕΛΡΑΦΣΕΝ ΣΕΚVINE.

All inscriptions are retrograde except the signature and name of Smikra.



15*. STUTTGART, HAUSER'S COLL. Kylix.

Radford, *JHS.* 1915, p. 124, note 55.

Beazley, *VA.* p. 84 (attr. to Panaitios Painter).

I. Two athletes. ΕΥΘΡΟΝΙΟΣ.

A and B. Athletes.

ATTRIBUTED VASES

16. AREZZO. Volute krater (foot modern). From Arezzo:
h. 0.60.

Jahn, *Ann. d. Inst.* 1864, p. 239: Kretschmer, p. 181:
Passeri, *Pict. Vas.* 163: *Mon. d. Inst.* viii, 6 = Reinach,
i, p. 166 = F.R. ii, p. 3, fig. 2: Per. and Chip. x, pp. 441,
443, figs. 253-255: Hartwig, p. 214, note 1, fig. 29 (B),
(attr. to Smikros): Klein, *LI.* p. 127, no. 3 (Smikros):
F.R. ii, pp. 1-14, pls. 61, 62: Wernicke, p. 78: Gaspar,
Mon. Piot. ix (1902), pp. 28 ff. fig. 3 (attr. to Smikros):
Heydemann, *Mitt. a. Ober. u. Mittelital.* p. 104: Radford,
JHS. 1915, p. 115; 117, fig. 3 b (detail of A and B):
Pollak, *Arch. Epig. Mitt.* 1895, p. 67 (the first to read
the inscriptions on the neck correctly): Beazley, no. 4:
Nicole, *Corpus* 79, sec. 3, no. 5.

On the neck is a frieze representing a komos, eleven figures
on A, eight on B.

On neck. A. + ΣΕΝΟΝ ΚΑΥΟΣ + ΟΠΙΘΟΝ ΤΕΙΣΙΣ + ΣΙΝΙΣ
ΚΑΥΟΣ ΚΑΙΚΕΙΟΣ ΨΕΙΣ ΚΑΥΟΣ. Inscriptions on B
are senseless.

A. Herakles and Telamon in combat with five Amazons.
Illegible inscription (six letters.) ΤΟ<ΣΙΣ ΤΕΛΑΜΟΝ
ΗΕΡΑΚΛΕΣ ΚΥΔΟΙΜΕ (retr.) ΨΟ<ΕΓΨΥΕ (retr.) ΘΡΑ<Ο
(retr.) ΤΕΙΣΙΨΥΥΕ.

B. Four Amazons hastening to the assistance of those on A.
ΘΙΨΥΙΑΔΕΣ¹ ΚΑΥΟΣ + ΣΕΝΟΚΑΥΟΣ. Traces of another
inscription.

17. ATHENS CC. 1166 (1666). Formerly in possession of Miss
Trikoupis. Kylix: h. 0.085, d. 0.22.

¹ It is quite certain that it is not ΘΕΙΔΙΑΔΕΣ as in Klein: v. F.R. ii, p. 8.

Cat. p. 361: Harrison, *JHS.* 1889, pp. 231 ff., pl. i (attr. to Douris): *Deltion*, 1859, p. 238, no. 45: F.R. ii, p. 174, fig. 59 (A): Hartwig, p. 124 (attr. to Euphronios): Klein, *LI.* p. 92, no. 8: Harrison and MacColl, pl. 24: *AJA.* 1888, p. 494: Gardiner, *Greek Ath. Sp.* p. 446, fig. 161 (A): Wernicke, p. 30, no. 5.

I. Youth pouring libation on altar. ΑΘΕΝΟΔΟΤΟΣ ΚΑΥΟΣ (retr.). On kylix ΟΔΟΠΙ.

A. Herakles and Antaios. ΚΑΥΟΣ ΑΘΕΝΟΔΟΤΟΣ.

B. Theseus and Prokrustes. ΚΑΥΟΣ.

18. ATHENS B 20. Fragment. From Acropolis.

Beazley, no. 13.

Herakles in Olympos.

18 bis. ATHENS. Kylix (fragment). Formerly in Schliemann Coll.

Wolters, *Athen. Mitt.* 1888, p. 104 (attr. to Euphronios):

Hartwig, p. 250 (attr. to Peithinos): Beazley, no. 11 (attr. to Euphronios).

Athena and Hephaistos. ΗΕΦΑΙΣΤΟΣ (r.).

19. BERLIN 2270. Kylix: h. 0.09, d. 0.21. Much painted and restored.

Cat. p. 545: Jahn, *Philologus*, xxvi, p. 230: Hartwig, p. 131.

I. Silen with wine-skin. Η. ΓΑ.Σ ΚΑΥΟΣ. On skin
Ι VOΞΗ (veolvea?)

A. Symposium. . . VOΣ Κ . . ΚΙΝΑ.

B. Same. ΚΑΥΟΣ ΚΑ.

20. BERLIN (Inv. 3232). Kylix. Formerly in Ancona Coll. in Milan: h. 0.088, d. 0.22.

Arch. Anz. 1893, p. 88, no. 32: Hartwig, p. 702, no. 2 (assigned to the late period of Chachrylion): idem, *Jahrb.* 1893, pp. 165 ff. pl. ii (A and I): Klein, *Jahrb.* 1892, p. 142, note 5; *LI.* p. 84, no. 9: Radford, *JHS.* 1915, p. 118 (attr. to Euphronios): Nicole, *Corpus*, no. 71, attributions (attr. to Chachrylion).

Although Chachrylion uses the name Epidromos, the vase is more probably from the hand of Euphronios.

I. Herakles and silen making libation before burning altar. ΕΠΙΔΟΡΟΜΟΣ ΚΑΥΟΣ.

A. Herakles, Hermes, and Kerberos. ΕΠΙΔΟΜΟΣ ΚΑΥΟΣ.

B. Silen surprising a nude, sleeping maenad. ΕΠΙΔΟΡΟΜΟΣ ΚΑΥΟΣ.

21. BOSTON 10.196. Kylix (fragmentary). Formerly in Bourguignon Coll., Naples. From Cumae. The vase is in a very fragmentary condition.

Ann. Rep. Mus. F. A. 1910, p. 63 (attr. to Euphronios): Hartwig, pp. 107-109, pl. x (attr. to early period of Euphronios): Beazley, *VA.* p. 87, denies the Euphronian origin, without attributing the vase to any artist.

I. Hoplite and archer. ΟΣ ΚΑΥΟΣ.

A. Two youths with horses. ΕΑΛΡΟΣ.

B. Combat, four figures.

22. BRUSSELS, MUS. ROYALE H 15. Kylix: h. 0.12, d. 0.265. Hartwig, pp. 96 ff, pl. vii: Klein, *LI.* p. 90: Wernicke, p. 73.

I. Silen sitting on wine-skin. ΚΡΑΤΕΣ ΚΑΥΟΣ. On skin same inscription.

A. Komos. ΚΡΑΤΕΣ ΚΑΥΟΣ (three times: last ΚΑΥΟΣ on krater).

B. Silens, one riding a phallos bird. ΚΡΑΤΕΣ ΚΑΥΟΣ ΚΑΥΟΣ.

23. CORNETO. Kylix (fragment).

Beazley, no. 14.

Ext. Warrior and Amazon shooting arrow. ΤΟΚΣΑΡΙΣ.

24. LONDON, BRIT. MUS. D 1. Kylix (fragments). From Naukratis. The vase is in a very fragmentary condition.

Cat. iii, pp. 383, 71 (note to E 45): *Naukratis*, i, p. 52: *Class. Rev.* 1888, p. 233: Hartwig, p. 494, pl. 50 (fragment with Apollo's head not included in the plate): Radford, *JHS.* 1915, p. 137.

I. Europa and bull?

A. Contest of Herakles and Apollo for the tripod. [ΑΓΟV-
V]ON (retrograde).

B. Combat.

25. BRIT. MUS. E 45 (820). Kylix. From Vulci: h. 0.086, d. 0.235.

Cat. iii, p. 70: *Durand Coll.* 293: Murray, *Designs*, p. 11, fig. 5 (A), no. 28 (I): *Ann. d. Inst.* 1884, p. 276: Corey, pp. 30, 56, 74: *CIG.* 7577: Gerhard, *Aus. Vas.* ii, p. 61, note 21 c: Hartwig, pp. 118, 608, pl. xiii: Nicole, *Corpus* 79, sec. 3: Radford, *JHS.* 1915, p. 118.

The interior is very similar to the Baltimore kylix (Hartwig, pl. 22, 2), and the Boston kylix (Hartwig, pl. 10).

I. Two Amazons. Η[ΙΓΓ]ΟVΤΕ ΘΕΡΟ. Both names retrograde.

A. Herakles in combat with Hippolyta and Amazon. ΗΕ-
ΡΑΚVΕΣ (retr.) ΗΙΠΟ (retr.) ΑΝΔΡΟΜΑ + Ε.

B. Three Amazons with a horse coming to the assistance of Hippolyta. ΕVΘΓΕ (retr.) ΚΑV[ΟΓΕ].

26. BRIT. MUS. E 816. Kylix: h. 0.089, d. 0.226.

Cat. iii, p. 386: *CIG.* 7841: *Mus. étr.* 1510: Klein, *LI.* p. 73, no. 14: Hartwig, pp. 109-111.

I. Symplegma. Old man and hetaira. VΕΑΛΡΟΣ ΚΑVΟΣ.

27. MUNICH (Jahn 272). Kylix. Formerly Candelori Coll. no. 1292: h. 0.085, d. 0.225. The vase is in bad condition.

Cat. (Jahn), p. 79: Jahn, *Philologus*, 26, p. 225, pl. iii, 1-2: Hartwig, pp. 128-131, fig. 18 (I), pl. xv, 1 (ext.): F.R. ii, p. 17, note 1: Jacobsthal, *Gött. Vas.* p. 51, fig. 74 (A).

I. Nude hetaira on couch. ΤΟΙΤΕΝ (r.).

A and B. Symposium. Κ . . . Σ ΕΙ ΕVΕ.

28. OXFORD 310. Plate: d. 0.19.

Cat. p. 30, pl. 13, 1: Klein, *LI.* p. 87, fig. 22: Studniczka, *Jhb.* 1891, p. 239: Winter, *ibid.* 1893, pp. 135 ff.: Hartwig, p. 10, note 1: Helbig, *Sitzber. Bayer. Akad.* 1897, p. 277: Beazley, no. 8.

Persian rider. ΜΙVΤΙΑΔΕΣ ΚΑVΟΣ.

29. PARIS, LOUVRE G 30. Neck amphora (twisted handles).
From Vulci: h. 0.47.

Cat. iii, p. 902: *Album*, ii, p. 140, pl. 90: *CIG.* 7844: De Witte, *Notice*, 1843, p. 13, no. 50: Panofka, *Eigenn.* p. 41, note 182: Studniczka, *Jhb.* 1887, p. 162: Pottier, *Gaz. Arch.* 1888, p. 173: Girard, *Educ. Athén.* p. 149, note 3: Klein, p. 133, no. 17; *LI.* p. 80, no. 41: Wernicke, p. 41, no. 22: Kretschmer, p. 86: Hartwig, p. 93 (attr. to Euthymides), 257, note, no. 7: Beazley, no. 5.

Decoration on neck only.

- A. Youthful symposiast playing lyre. $\vee\epsilon\alpha\lambda\pi\omicron\varsigma$ $\kappa\alpha\nu\omicron\varsigma$ (r.). Around his head $\mu\alpha\mu\epsilon$ $\kappa\alpha$ $\pi\omicron\tau\epsilon\omicron$.¹
B. Youthful symposiast playing kottabos. $\Gamma\alpha\iota\varsigma$ (r.) $\vee\epsilon\alpha\lambda\pi\omicron\varsigma$ $\kappa\alpha\nu\omicron\varsigma$.

30. LOUVRE G 106. Nolan amphora (twisted handles). From Nola: h. 0.43.

Cat. iii, p. 944: Beazley, *VA.* p. 82: Hartwig, p. 152: Klein, *Euphron.* p. 261: Corey, p. 55: Nicole, *Corpus* 79, sec. 3, no. 6: Radford, *JHS.* 1915, p. 115.

The Amazon on A is a duplicate of the one on Louvre G 107 though the workmanship of the vase is not as good. It is uncertain whether the name of Euphronios was followed by the verb.

- A. Amazon. $\epsilon\nu\phi\omicron\pi\omicron\nu\iota\omicron\varsigma$.
B. Same. Figure largely restored. $\alpha\tau\omicron\tau\omicron$ + $\varsigma\epsilon\tau\omicron\varsigma$.

31. LOUVRE G 107. Nolan amphora (twisted handles): h. 0.48.
Cat. iii, p. 945: Per. and Chip. x, p. 522: Gaspar, *Mon. Piot*, ix, p. 32, figs. 4, 6-8 (attr. to Smikros): F.R. ii, p. 9, figs. 3-5: Nicole, *Corpus* 79, sec. 3, no. 7: Radford, *JHS.* 1915, p. 115: Corey, p. 32: Beazley, *VA.* p. 30.

Figures of Herakles and Amazon are duplicates of those on the Arezzo krater.

¹ Studniczka (loc. cit.) considers this inscription as the beginning of an ode attributed to Sappho (Bergk, P. L. Gr.⁴ p. 97, frag. 25 " $\mu\acute{\alpha}\sigma\omicron\mu\alpha\iota$ $\kappa\alpha\iota$ $\pi\omicron\theta\acute{\epsilon}\omega$ ").

- A. Herakles on a statue-base ? On the statue-base ΔΟΚΕΙ :
 <ΜΙΚΟΙ : ΙΝΑΙ. Above Herakles [ΗΕΡΑ]ΚΥΕΕ<.¹
 B. Amazon. ΒΑΡΚΙΔΑ.
 Graffito on foot VAIA).

32. LOUVRE G 110. Kalyx krater (fragment).

Cat. iii, p. 950: Beazley, no. 2.

- A. Ephebos. ΕΛΡ [ΚΥΕΟΜ]ΕΥΟ<.

33. PETROGRAD 615. Pelike. Formerly in Coll. Gourieff.

Cat. (W.) p. 87, pl. 3 (A): *Mon. d. Inst.* ii, pl. 24 = Reinach, i, pp. 95-96: *CIG.* 7842: Panofka, *Bild. Ant. Leb.* pl. 17, 6 (A), ii, 1 (B); *Gr. u. Griechin.* pl. ii, 14, (A): Jahn, *Arch. Aufs.* p. 116: Baumeister, iii, p. 1435, fig. 1589 (B), 1985, fig. 2128 (A): *Ann. d. Inst.* 1835, p. 238: Klein, p. 133, no. 18; *LI.* p. 80, no. 43: Kretschmer, p. 91, 66: Milani, *Mus. Ital.* iii, p. 218, note 8 (attr. to Chachrylion): Wernicke, p. 42, no. 24: *Sitzber. Berl. Akad.* May 1889, p. 11: Reinach, *Rev. Arch.* 1916, i, p. 311: Beazley, no. 6: Hartwig, p. 94 (attr. to Euthymides): Duruy, *Hist.* i, p. 360 (A): Saglio, iii, p. 1342, fig. 4617 (B): Keller, *Tiere*, p. 309, fig. 53 (A): Schreiber, *Bilderatl.* pl. 64, 10 (A).

- A. Man, youth, and boy gazing at a swallow. ΙΔΟ ΧΕΥΙ-
 ΔΟΝ ΝΕ ΤΟΝ ΗΕΡΑΚΥΕΑ ΓΑΝΤΕΙ ΕΛΡ ΕΔΕ.

- B. Two wrestlers. ΎΕΛΛΡΟ< ΗΟ ΓΑΙ< ΚΑΥΟ<.

34. ? Kylix. Formerly in Campana Coll.

Jahn, *AZ.* 1861, pls. 149 (A and B), 150 (I), pp. 161 ff. = Reinach, i, p. 392, 1, 2: Klügmann, *Ann. d. Inst.* 1878, p. 35: Hartwig, p. 125 (attr. to Euphronios): Roscher, i, p. 2231: Saglio, iii, p. 100, fig. 3773 (B).

- I. Maiden before table with oinochoë. ΗΕΓΑΙ< ΚΑΥΕ ΗΟ
 ΓΑΙ< ΚΑΥΟ<.

- A. Herakles and Antaios. ΗΟ ΓΑΙ< ΚΑΥΟ<.

- B. Herakles in vineyard of Syleus. Same inscription as on A.

¹ Perrot believes that the inscription reads "δοκεῖ Σμίκρῳ εἶναι" and that it constitutes a complimentary reference to Smikros.

35. ? Kylix.

Klein, *LI*. pp. 73-74, fig. 13; (description by Braun; drawing in the *Apparatus* of the German Institute in Rome): Radford, *JHS*. 1915, p. 116.

The Amazon drawing the bow is a duplicate of the figures on the Arezzo krater, Louvre 106 and 107.

I. Two Amazons.

35 *bis*. ? Formerly in Depoletti's possession. Kylix. From Camposcala.

Wernicke, *AZ*. 1885, pp. 256-258, pl. 17 (attr. to Euphrosios): drawing in the *Apparatus* of the Berlin Mus. NN 68: Hartwig, p. 276, note 1, no. 9.

I. Youthful warrior blowing trumpet.

A. Symposium: youth and hetaira.

B. The same. Youth and hetaira playing flutes.

SUBJECTS

SHAPES

Myth., 18, 18 *bis*, 24.

Heroic, 1*, 2*, 6*, 7*, 8*, 10*,

11*, 16, 17, 20, 23, 24, 25, 30,

31, 34, 35.

Epic, 3*, 9*, 13*.

Bacchic, 19, 20, 22.

Military, 21, 24, 28, 35 *bis*.

Athletic, 15*, 33.

Komastic, 5*, 22.

Symposium, 14*, 19, 26, 27, 29,

35 *bis*.

Genre, 4*, 7*, 10*, 12*, 32, 33,

34.

Amphora { Nolan, 30, 31.
Neck, 29.

Pelike, 33.

Krater { Kalyx, 10*, 32.
Volute, 16.

Psykter, 14*.

Kylix, 1*-9*, 11*-13*, 15*, 17,
18 *bis*, 19-27, 34, 35, 35 *bis*.

Plate, 28.

? 18.

OTHER ATTRIBUTIONS

Brygos, 68, 108.

Euthymides, 6.

Euxitheos, 2*.

Pamphaios, 9*.

Peithinos, 2.

Phintias, 9.

Sosias, 1*.

ONESIMOS

Hartwig, pp. 503-562.

Beazley, *VA.* pp. 88-89.

Of the signed vases of Euphronios, no. 12* bore the signature of [Ones]imos as painter. As Onesimos uses the name Lykos he is practically Hartwig's Lykos Painter. Both Hartwig and Furtwängler assigned 13* to his hand, but that vase seems better attributed to another painter whom Buschor has called the Perugia Master.

1*. *v.* Euphronios 12*.

ATTRIBUTED VASES

2. BOSTON 95.29. Kylix. From Chiusi: h. 0.08, d. 0.222.

Ann. Rep. Mus. F. A. 1895, p. 20, no. 16 (Onesimos?):

Beazley, no. 8 (attr. to Onesimos).

I. Komast with pot (silen, acc. to *Ann. Rep.*).

A and *B.* Youths and horses.

3. BOSTON 10.211. Kylix (fragment).

Ann. Rep. Mus. F. A. 1910, p. 64 ('style of Brygos'):

Beazley, no. 9, fig. 55 (*I*).

I. Komast.

A and *B.* Komos.

4. BRUSSELS A 889. Kylix. Formerly in Van Branteghem

Coll. From Chiusi: d. 0.24.

Van Branteghem Sale Cat. no. 77, pl. 28: Hartwig, p. 374,

no. 14 (in list of vases allied to the style of Brygos): Per.

and Chip. x, p. 647, fig. 356: Tonks, no. 62 (attr. to Bry-

gos): *Bull. d. Mus. Roy.* 1908, p. 83, fig. 2 (attr. to Brygos):

Six, *Jhb.* 1915, p. 91, fig. 12: Beazley, no. 26 (attr. to

Onesimos).

I. Nude girl in front of a basin. HE ΠΑΙΣ ΚΑΥΟΣ (!)

On the pail ΚΑΥΕ.

5. BRYN MAWR. Kylix (fragments).

Swindler, *AJA*. 1916, p. 342, nos. 20-21, p. 343, fig. 21.

I. Dog seated on ground full front.

A and *B.* Horses and riders.

6. EDINBURGH. Kylix. From Italy: h. 0.12, d. 0.30.

Cat. pls. i, ii: Hartwig, pp. 515-519, pls. 55, 56, 1 (attr. to Onesimos): Radford, *JHS*. 1915, p. 129 (attr. to Brygos Painter).

I. Hoplite and barbarian.

A. Hoplites and barbarians.

B. Same.

7. FLORENCE 4220 (2036). Kylix (cut down to a plate): d. 0.133.

Heydemann, *Mittheil. a. d. Antik. Ober- u. Mittelital.* (iii *Halle Winckel. Progr.*), p. 96, no. 52: Hartwig, p. 561, pl. 62, 3 (attr. to Lykos Painter): Wernicke, p. 44, 6: Klein, p. 146, 5; *LI*. p. 112, 9.

I. Athlete with strigil and dog. ΚΛΥΟΣ ΨΥΧΟΣ.

8-10. HEIDELBERG B 47, B 57, B 70. Kylix (fragments).

Three kylixes attributed by Beazley (*VA*. p. 89) to Onesimos. Nos. 9 and 10 are fragmentary.

B 47 (Beazley, no. 22). *I.* Athlete. *A.* Youths with horses.

B 57 (Beazley, no. 13). Ext. Riders.

B 70 (Beazley, no. 14). Ext. Men.

11. LEIPZIG. Kylix.

Beazley, no. 2.

I. Athlete with pick.

A. Athlete.

B. Athlete with akontion. One figure on each side.

12. LONDON, COLL. RICKETTS-SHANNON. Kylix.

Beazley, no. 25.

I. Nude youth.

13. MUNICH 2640 (Jahn 368). Kylix. From Vulci: h. 0.135, d. 0.305.

Cat. (Jahn) p. 114: graffito on pl. x: *Res. étr.* p. 26, no. 25: Hartwig, pp. 542-548, pls. 59, 2, 60 (attr. to Onesimos): Harrison and MacColl, p. 25, pl. 39 (I): F.R. ii, pp. 132-135, pl. 86 (attr. to Panaitios Painter): *Jhb. d. Kunsthist. Samml. d. Oesterr. Kaiserh.* 1890, pp. 49-52, figs. 152-153: Buschor, p. 167, fig. 119 (I), (attr. to the Perugia Painter): Radford, *JHS.* 1915, p. 128 (attr. to the Perugia Painter).

I. Warrior and centaur.

A and B. Centaurs and Lapiths.

Graffito 12111V.

14. MUNICH 2639 (Jahn 515). Kylix. From Vulci: h. 0.085, d. 0.222. The vase is much restored.

Cat. (Jahn), p. 173: P. J. Meier, *AZ.* 1885, p. 179, pl. 11 = Reinach, i, p. 460, 2 (attr. to Euphronios): Girard, *Educ. Athén.* pp. 214-15, figs. 29-30: Klein, *Euphronios*, p. 287 with fig.: Hartwig, p. 528: Gardiner, *Greek Ath. Sp.* p. 474, fig. 174: Radford, *JHS.* 1915, p. 124 (attr. to Panaitios P.): Beazley, no. 5 (attr. to Onesimos): Saglio, iv, p. 422, fig. 5611 (head of youth on I).

I. Youthful hunter. HO ΓΑΙΞ ΚΑΥΟΞ.

A and B. Youths with horses. HO ΓΑΙΣ ΚΑΥΟΣ. ΝΑΙΚΙ ΚΑΥΟΣ.

15. ORVIETO, FAINA COLL. 44. Kylix. From Orvieto: h. 0.135, d. 0.32.

Cardella, *Mus. etr. Faina*, p. 42: Helbig, *Ann. d. Inst.* 1877, p. 145: Hartwig, pp. 550-553, figs. 64 a-c (attr. to Onesimos): Beazley, *VA.* p. 95, no. 2 (attr. to Paris Gigantomachy Painter).

I. Two warriors.

A. Centaurs and Lapiths.

B. Same.

Senseless inscriptions throughout except Κ[ΑΥ]ΟΣ on B.

16. ORVIETO, FAINA COLL. 65. Kylix (fragment). From Orvieto.

Cardella, *Mus. etr. Faina*, p. 45: Nicole, *Corpus*, no. 74, 29 (wrongly classed as a signed vase): Loewy, *Jhb.* 1888, pp. 139 ff. pl. 4 (attr. to Douris): Körte, *Ann. d. Inst.* 1877, p. 139: Milani, *Mus. Ital.* iii, p. 218, note 4: Wernicke, p. 44, no. 7: Klein, *LI.* p. 112, no. 4: Hartwig, pp. 513 ff. (attr. to Onesimos).

I. Archer on horseback. TORI¹ KA[VOΣ] VKOΣ NAI+[I].

17. OXFORD 1914.729. Kylix. Formerly in Canino Coll.: also in Bassegio's possession, Rome.

Gerhard, *Aus. Vas.* iv, p. 44, pl. 271 = Reinach, ii, p. 134, 1-4: *Cat. Canino*, 562: Stuart, *Archaeologia*, 23, p. 183: *CIG.* 7808: Baumeister, i, p. 612, fig. 671: Panofka, *Eigennam.* p. 24: Girard, *Educ. Athén.* pp. 197, 205, 211 (figs. 20, 24, and 28): Duruy, *Hist.* i, p. 318: P. J. Meier, *AZ.* 1883, p. 12 (attr. to Douris): Roulez, *Mém. d. l'Acad. Roy. d. Bruxelles*, xvi, pls. 1-3: Wernicke, p. 62, 2: Klein, *LI.* p. 101, 2 (agrees with Meier): Hartwig, p. 384 (attr. to Diogenes P.): Beazley, no. 20 (attr. to Onesimos): Jüthner, p. 40, fig. 35 (I): Gardiner, *Greek Ath. Sp.* p. 473, fig. 173: idem, *JHS.* 1903, p. 277, fig. 6: Saglio, ii, p. 1702, figs. 3679-80 (ext.), 3681 (I); iii, p. 1341, fig. 4616 (wrestlers): Schreiber, *Bilderatl.* pl. 23, 4-5 (ext.): Hauser, *F.R.* iii, p. 86 (attr. to same artist as the Foundry vase).

I. Athlete and trainer. ΔΙΟΛΕΝΕΣ ΚΑΒΟΣ.

A and B. Athletes. ΗΟ ΓΑΙΣ ΚΑΒΟΣ (twice).

18. PALERMO 1480. Kylix. From Chiusi. Formerly Casuccini Coll. no. 254: d. o.22.

AZ. 1871, p. 57, pl. 48 (ext.) = Reinach, i, p. 411, 2-3: Hartwig, pp. 538-542, figs. 63 a-c.

I. Warrior.

A. Achilles, Troilos, and Trojan.

B. Three warriors in combat.

¹ Loewy suggests that the T may have been written by mistake for the Δ and that we have a real signature by Douris. There is, however, no room for the verb and the style does not seem to be that of Douris.

19. PARIS, CAB. D. MÉD. 537. Kylix (fragmentary).
Cat. p. 404: *Mon. d. Inst.* ii, pl. 11, 3 = Reinach, i, p. 90, 3: DeWitte, *Ann. d. Inst.* 1834, p. 297: Hartwig, p. 554: Saglio, ii, p. 1431 fig. 3396 (head of Ajax).
I. Ajax with body of Achilles. [HO ΓΑΙ] < K[ΑΥΟ <].
A and *B.* Gigantomachia.
20. CAB. D. MÉD. 538. Kylix (fragments).
Cat. p. 405: *Mon. d. Inst.* ii, pl. 11, 1-2 = Reinach, i, p. 90: DeWitte, *Ann. d. Inst.* 1834, p. 296: Dümmler, *Bonn. Stud.* p. 87: Overbeck, *HG.* p. 501, no. 12, pl. 21, 7 (*I*): Hartwig, pp. 553-554 (attr. to Onesimos): Beazley, *VA.* p. 97, no. 8 (attr. to Douris).
I. Achilles and Penthesilea. HO ΓΑΙ <] KΑΥΟ <.
A. Theseus and Medea? HO ΓΑΙ < [K]ΑΥ[Ο <] H[Ο ΓΑΙ <] K[ΑΥΟ <].
B. Warrior and woman. ΘΗΟΝ.
- 21-22. CAB. D. MÉD. 604 and 659. Kylix (fragments).
 Two fragments of kylixes, both of which are attributed to Onesimos. Beazley, *VA.* p. 89, nos. 12 and 21.
 21. (604) *Cat.* p. 444. *I.* Archer on one knee.
A. Combat.
B. Same.
 22. (659) *Cat.* p. 451. *I.* Athlete.
A. Athletes.
B. Same.
23. PARIS, LOUVRE G 263. Kylix: h. 0.10, d. 0.23.
Cat. iii, p. 1030: Beazley, no. 19.
I. Youth with net. . . ΝΑΙΔΕ <.
A. Herakles and Cretan bull. HO ΓΑΙ.
B. Herakles and Kerynitian doe. .Ο ΓΑΙ <.
 Graffito on foot 74.
24. LOUVRE G 288. Eye kylix (fragment).
Cat. iii, p. 1036: Beazley, no. 4.
I. Head.
A and *B.* On each side an athlete between eyes.

- 25 a-e. LOUVRE. Kylix (fragments).¹
 G 296 (Beazley, no. 16). Int. Young victor. Ext. Athletes.
 G 297 (Beazley, no. 10). Int. Nude man at washbowl. Ext.
 Apoxyomenoi.
 G 298 (Beazley, no. 11). Ext. Apoxyomenos.
 S 1427 (Beazley, no. 18). Ext. Athletes.
 S 1429 (Beazley, no. 17). Ext. Youth leaning on stick.
26. PARIS, PETIT PALAIS. Kylix (fragment).
 Beazley, no. 15: drawing in the *Berlin Apparatus*, 16.10.2.
 I. Youth with akontion.
 A and B. Athletes.
- 26 bis. PETROGRAD 656 (St. 888). Kylix: h. 0.08, d. 0.31.
 Cat. i, p. 390: (W.) p. 83: Beazley, no. 7.
 I. Athlete.
 A. Athletes and trainer.
 B. Athletes.
27. ROME, AUG. CASTELLANI COLL.: Kylix. From Caere:
 h. 0.118, d. 0.285.
 Hartwig, pp. 509-513, pl. 54 (attr. to Onesimos): Rad-
 ford, *JHS*. 1915, p. 134 (attr. to Brygos Painter).
 I. Rider.
 A and B. Warriors and horses.
28. ROME, MUS. ARTISTICO INDUSTRIALE. Kylix. Formerly in
 Castellani Coll. From Corneto: h. 0.09, d. 0.22.
Ber. d. Sächs. Ges. 1878, pl. v, p. 144 (Heydemann):
 Beazley, no. 23: Benndorf, *Bull. d. Inst.* 1866, p. 236,
 iii: Saglio, iv, p. 780, fig. 5891: Duruy, *Hist.* ii, p. 457.
 I. Athlete at well. HO ΓΑΙΣ ΚΑΥΟΣ.
29. ROME, VATICAN 586 (194). Kylix: h. 0.10, d. 0.29.
Mus. Greg. ii, pl. 72, 1 a-c (76, 1): Helbig-Reisch, *Führer*,
 i, p. 348: Hartwig, pp. 548-549.
 I. Warrior and centaur. HO ΓΑΙΣ ΚΑΥΟΣ.
 A. Herakles and centaurs. H . . . v. s.
 B. Four centaurs.

¹ Series of fragments in the Louvre. G 296-298 are mentioned on p. 1037 of *Louvre Cat.*; the other two are not listed.

30. ROME, VILLA GIULIA 3577. Psykter. From Falerii.
 Helbig-Reisch, *Führer*, ii, p. 364, no. 1793 h: Petersen, *Röm. Mitt.* 1891, p. 228: Hartwig, p. 553, note 1 (attr. to Onesimos): F.R. i, pp. 72-75, pl. 15 (artist unknown): Saglio, iv, p. 41, fig. 5296 (fig. of centaur with nebris).
A and *B*. Centauromachy.
31. SCHWERIN 1307. Kylix.
 Beazley, no. 6: Klein, *LI*. p. 97.
I. Youth. ΑΡΙΞΤΑΡΧΟΣ ΚΑΥΟΣ.
A. Youths with horses. ΝΑΙ + Ι.
B. Same. ΑΡΙΞΤΑΡ + ΟΞ.
32. STUTTGART, HAUSER'S COLL. Kylix (fragment).
 Hartwig, p. 557, pl. 62, 1.
I. Hoplitodromos. ΓΑ ΚΑΥ. On shield WKO.
33. STUTTGART, HAUSER'S COLL. Kylix: h. 0.085, d. 0.235.
 Hartwig, pp. 525-528, figs. 62 a-b.
I. Youthful warrior.
A and *B*. Warriors in combat.
 Inscriptions are incomplete but ὁ παῖς καλός is certainly introduced on all three sides.
34. VIENNA, Hofmuseum. Kylix.
 Beazley, no. 24, fig. 56.
I. Nude youth.
35. VIENNA, UNIVERSITY COLL. Kylix.
 Beazley, no. 3.
I. Athlete with halteres.
A. Youth with horse.
B. Same.
- 35 *bis*. ? Kylix. Formerly in Bassegio's possession, Rome. From Vulci.
 Gerhard, *Aus. Vas.* pl. 166 = Reinach, ii, p. 84, 5-8: Matz, *Ann. d. Inst.* 1872, p. 297, note 1: Dümmler, *Röm. Mitt.* 1887, p. 189: Hartwig, p. 519 (attr. to Onesimos).
I. Greek killing barbarian.
A and *B*. Greeks and barbarians in combat.

SUBJECTS

Myth., 19.
 Heroic, 13, 15, 19, 20, 23, 29, 30.
 Epic, 18, 19, 20.
 Military, 6, 15, 16, 18, 21, 27,
 32, 33, 35 *bis*.
 Athletic, 7, 8, 11, 17, 22, 24,
 25 a-d, 26, 26 *bis*, 28, 35.
 Komastic, 2, 3.
 Genre, 1*, 2, 4, 5, 8, 9, 10, 12,
 14, 23, 25 b, 25 e, 27, 31, 34,
 35.

SHAPES

Kylix, 1*, 2-23, 25-29, 31-
 35 *bis*.
 Eye kylix, 24.
 Psykter, 30.

OTHER ATTRIBUTIONS

Brygos, 20.
 Penthesilea P. 36.
 LLL. 7, 20, 25.

THE PANAITIOS PAINTER

Beazley, *VA*. pp. 82-88.

As stated above, nos. 5*, 6*, 8*, 9*, and 11* of the vases signed by Euphronios are now generally regarded as the work of a nameless assistant who has been called the Panaitios Painter. The most complete list of vases attributed to him is given by Beazley.

36.¹ BALTIMORE. Kylix. From Chiusi: h. 0.08, d. 0.20.

Inghirami, *Mus. Chiusino*, i, pl. 48: *CIG.* 7458: Hartwig, *Röm. Mitt.* 1887, p. 167: *AJA.* 1888, p. 385: Klein, p. 144, no. 3; *Euphronios*, p. 278; *LI.* p. 107, no. 4: Hartwig, p. 448, pl. 44, 1: Wernicke, p. 80, no. 5: Beazley, *VA.* p. 87.

I. Silen on wine-skin (askoliasmos). ΠΑΝΑΙΤΙΟ ΚΑ[Υ]ΟΣ.
On skin Κ·ΥΟΣ.

37. BALTIMORE. Kylix. From Caere: h. 0.09, d. 0.22.

Klein, *LI.* p. 107, no. 5: *AJA.* 1888, p. 385: Hartwig, pp. 450-452, pl. 45: Wernicke, p. 81, no. 12: Hartwig, *Röm. Mitt.* 1887, p. 168, iv: Beazley, no. 14, fig. 53 (*A*).

I. Silen carrying wine-skin. ΠΑΝΑΙΤ . . . ΟΣ. On skin ΚΑΥΟΣ.

A and *B.* Silens assaulting sleeping maenads.

38. BERLIN 2321. Kyathos. From Vulci: h. 0.125.

Cat. p. 618: *Mus. étr.* 1725: *Res. étr.* 31, 4: *CIG.* 7457: Stuart, *Archaeologia*, xxiii, p. 247: Gerhard, *Aus. Vas.* i, pl. 51, 2-4 = Reinach, ii, p. 36, 8-9: Gerhard, *Rapp. Volc.* note 828 a: Klein, p. 145, no. 8; *Euphronios*, p. 282, with fig.; *LI.* p. 111, no. 16: idem, *AZ.* 1878, pp. 69 ff.: Panofka, *Eigenn.* p. 61, pl. iii, 12: Hartwig, pp. 478 ff.: Wernicke, p. 80, no. 10.

A. Dionysos in combat with giants. ΠΑΝΑΙΤΙΟ· ΚΑΥΟΣ.

¹ In the original arrangement the Panaitios Painter followed immediately after Euphronios and the numbering of the vases was continued without any break. Later it was decided to place Onesimos there but the numerical system could not be changed.

39. BERLIN 2322. Kyathos. From Vulci: h. o.105.

Cat. p. 619: Micali, *Storia*, iii, pl. 103, 1, p. 196: Duruy, *Hist.* ii, p. 628 (*A*): Panofka, *Eigennam.* p. 60, pl. iii, 11: *Bild. ant. Leb.* pl. i, 11: *Griech. u. Griechin.* pl. 1, 12: DeWitte, *Cat. étr.* p. 31, no. 5. Jahn, *Ztschr. f. Alt.* 1843, no. 28: *Bull. d. Inst.* 1849, pp. 82 ff.: Michaelis, *AZ.* 1849, p. 35: 1873, p. 3: Klein, *AZ.* 1878, p. 69: Wernicke, p. 17 (attr. to Douris): Klein, p. 146, no. 9; *Euphronios*, p. 283; *LI.* p. 111, no. 17: Hartwig, p. 478: Kretschmer, p. 83: Beazley, no. 23: Saglio, ii, p. 469, fig. 2600.

School scene. Youth reading to two listeners. Before him case for rolls on top of a stand. ΓΑΝΑΙΤΙΟΣ (retr.) ΚΑΥΟ. (retr.) ΚΑΥΟΣ. On stand ΚΑΥΕ. On roll + ΙΠΕ-ΝΕΙΑ.

40. BERLIN (Inv. 3139). Kylix: h. o.11, d. o.24.

Jhb. 1888, p. 252: Hartwig, pp. 458-461, pl. 46: Nicole, *Corpus* 79, sec. 3: Klein, *LI.* p. 109, no. 13, fig. 29 (*I*): Radford, *JHS.* 1915, p. 124: Pottier, *Douris*, fig. 23: Beazley, no. 13: Gardiner, *Greek Ath. Sp.* p. 350, fig. 101 (detail of *A*): Bulle, *Der schöne Mensch*, pl. 303, 4 (*I*).

I. Schoolmaster. ΓΑΝΙΤΙΟΣ ΚΑΥΟΣ.

A. Athletes. ΓΑΝΙΤ. . .

B. Same. Both sides fragmentary.

41. BOSTON 98.876. Kylix: h. o.076, d. o.233.

Ann. Rep. Mus. Fine Arts 1898, p. 70, no. 43: *Handbook*, p. 86: Klein, *LI.* p. 92, no. 6: Beazley, *VA.* p. 87.

I. Nude athlete with halteres. ΑΘΕΝΟΔΟΤΟΣ ΚΑΥΟΣ.

A. Athletes.

B. Same. ΗΟ ΓΑΙΣ ΚΑΥΟΣ ΚΑΥΟΣ ΗΟ ΓΑΙΣ.

42. BOSTON 98.877. Kylix (fragment).

Ann. Rep. Mus. Fine Arts 1898, p. 70, no. 44: Klein, *LI.* p. 92, no. 7: Beazley, no. 12.

I. Head of athlete. ΑΘ[ΕΝΟΔΟΤΟΣ ΚΑΥΟΣ].

A or *B.* Remains of two athletes.

43. BOSTON 01.8018. Kylix. Formerly in Bourguignon Coll., Naples. From Orvieto: h. 0.09, d. 0.255.

Ann. Rep. Mus. Fine Arts 1901, p. 33, no. 10: Hartwig, pp. 127 ff. pl. 14, 2, p. 107: note 1, no. 4: Klein, *LI.* p. 84, no. 7, fig. 20: F.R. iii, p. 22, fig. 9: Per. and Chip. x, p. 386, fig. 231: Beazley, *VA.* p. 87: Radford, *JHS.* 1915, p. 118.

I. Komasts on couch, one vomiting, the other playing the flutes. ΕΡΙΑΨΟΜΟΣ ΚΑΥΟΣ.

44. BOSTON 01.8020. Kylix. Formerly in Bourguignon Coll., Naples. From Orvieto: h. 0.10, d. 0.225.

Ann. Rep. Mus. F. A. 1901, p. 33, no. 11: Saglio, iii, p. 5, fig. 3691 (*B*); iv, p. 1055, fig. 6083 (*B*): P. J. Meier, *AZ.* 1884, p. 243, pl. 16, 2 = Reinach, i, p. 454, 1, 5, 6: Klein, p. 145, no. 6; *Euphronios*, pp. 285-286; *LI.* p. 109, no. 11: Reisch, *Röm. Mitt.* 1890, p. 333 (attr. to Douris): *Not. d. Scav.* 1884, p. 185: Milani, *Mus. Ital.* iii, p. 216, note 4: Hartwig, p. 461: Wernicke, p. 80, no. 8: Radford, *JHS.* 1915, p. 126: Jüthner, p. 15, fig. 14 (*A*): Beazley, no. 8, fig. 51: Gardiner, *Greek Ath. Sp.* pp. 305, fig. 66 (ext.), 326, fig. 80 (*I*): idem, *JHS.* 1907, p. 20, fig. 9 (diskobolos): Girard, *Peinture*, p. 145, fig. 79 (*I*): idem, *Educ. Athén.* pp. 201, 207, figs. 22 (*A*), 27 (*B*).

I. Diskobolos. ΓΑΝΑΙΤΙΟΣ ΚΑΥΟΣ.

A. Scene in palaistra. Diskobolos.

B. Same. Jymp.

45. BOSTON 01.8021. Kylix. Formerly in Bourguignon Coll., Naples. From Orvieto: h. 0.085, d. 0.235.

Ann. Rep. Mus. F. A. 1901, p. 33, no. 12: Hartwig, pp. 115-117, pl. xii: Beazley, no. 6: Klein, *LI.* p. 92, no. 9: Nicole, *Corpus* 79, sec. 3, no. 2.

I. Athlete with rope. ΑΘΕΝΟΔΟΤΟΣ ΚΑΥΟΣ ΚΑΥΟΣ ΚΑΥΟΣ (the last retr.).

A and *B.* Combats. Rather fragmentary. ΓΑΙ. .ΑΥΟΣ.
ΗΘ ΓΑΙΣ.

46. BOSTON 10.179. Kylix. Formerly in Bourguignon Coll., Naples. From Orvieto: d. o.246.
P. J. Meier, *AZ.* 1885, p. 179, pl. x = Reinach, i, p. 460, no. 1: Klein, p. 132, no. 8; *Euphronios*, p. 279; *LI.* p. 73, no. 12; *Gesch. d. Griech. Kunst*, i, p. 305; Hartwig, p. 126; Buschor, p. 163, fig. 116 (detail of *I*): Wernicke, p. 29, no. 4; Beazley, no. 19, p. 82, fig. 50 *bis*; Milani, *Mus. Ital.* iii, p. 218, note 8 (attr. to Euphronios).
I. Silen sitting on a pointed amphora. $\vee\epsilon\alpha\lambda\pi\omicron\varsigma\ \kappa\alpha\nu\omicron\varsigma\ \alpha\theta\epsilon\nu\omicron\delta\omicron\tau\omicron\varsigma\ \kappa\alpha\nu\omicron\varsigma$. On amphora $\kappa\alpha\nu\omicron\varsigma$.
47. BOSTON 10.207. Kylix. Formerly in Bourguignon Coll., Naples. From Orvieto.
Ann. Rep. Mus. F. A. 1910, p. 63; Hartwig, pp. 119-124, pl. 14, 1; p. 120, fig. 17 (detail of *A*): Klein, *LI.* p. 91, no. 2; Beazley, no. 7.
I. Two archers. $\kappa\alpha\nu\omicron\varsigma\ \alpha\theta\epsilon\nu\ .\ .\ .\ .\ .\ .\ .$
A. Scenes in palaistra.
48. BRUSSELS, R. 347. Kylix.
Pottier, *Gaz. Arch.* 1887, p. 112, fig. 4; Wernicke, p. 81, no. 11; Hartwig, p. 465; Klein, *LI.* p. 108, no. 9; Per. and Chip. x, p. 373, fig. 220; Beazley, no. 21.
I. Nude athlete with pick. $\Gamma[\alpha]N[\alpha]IT\omicron\varsigma\ \kappa\alpha\nu\omicron\varsigma$.
49. CRACOW, MUS. CZARTORYSKI. Kylix. From Vulci: h. o.09, d. o.222.
DeWitte, *Cat. étr.* 166; *Mus. étr.* 1471; *CIG.* 7788; Panofka, *Eigennam.* p. 61; *Bourgeois-Thierry Sale Cat.* (1855), no. 215; *Janzé Sale Cat.* (1866), 440; Klein, p. 174; *Euphronios*, p. 279; *LI.* p. 91, no. 5; Furtwängler, *BPW.* 1888, p. 1517; *Class. Rev.* 1888, p. 234; Hartwig, pp. 112-114, pl. 11; Nicole, *Corpus* 79, sec. 3, no. 2; *ibid.* 104, sec. 2 (attr. to Peithinos); Wernicke, p. 29, no. 3; Beazley, no. 16.
I. Drunken komast. $\kappa\alpha\nu\omicron\varsigma\ \alpha\theta\epsilon\nu\omicron\delta\omicron\tau\omicron\varsigma$.
A. Komos. $\kappa\alpha\ \tau\alpha$.
B. Same. $\alpha\theta\epsilon\nu\omicron\delta\omicron\tau\omicron\varsigma$.

50. FLORENCE 3917 (2031). Kylix. The vase is very fragmentary. Milani, *Mus. Arch.* i, p. 152: Hartwig, p. 453, pl. 44, 2, and fig. 58 (detail of ext.): Klein, *LI.* p. 109, no. 12: Beazley, no. 15: Nicole, *Corpus* 79, sec. 3, ii per. no. 1.

I. Komast playing flutes.

A and *B.* Silens assaulting sleeping maenads. [ΓΑΝΑΙΤ]ΙΟΣ ΚΑΥΟ[Σ].

51. LEWES, WARREN COLL. Kylix (fragmentary). Female pendant to the kylix in Cracow.

Beazley, no. 22, p. 86, fig. 54.

I. Nude woman with kotyle.ΙΟΣ ΚΑΥΟΣ. On kotyle ΔΟΠΙΣ.

52. LONDON, BRIT. MUS. E 46. Kylix. Formerly in Van Branteghem Coll. From Caere: h. 0.094, d. 0.230.

Cat. iii, p. 71: *Burlington Cat.* 1888, p. 15, no. 12: *Van Branteghem Sale Cat.* no. 53, pls. 15, 16: Nicole, *Corpus* 79, sec. 3, no. 1: Harrison and MacColl, pl. 16 (*I*): Klein, *LI.* pp. 74, 75, no. 19, figs. 14, 15: Wernicke, p. 41, no. 18: Hartwig, pp. 102-104, pl. 8: Pottier, *Gaz. Arch.* 1888, p. 173: Beazley, no. 3: Buschor, p. 162, fig. 115 (*I*): Bulle, *Der schöne Mensch*, pl. 303, 1 (*I*): Saglio, iv, p. 1580, fig. 6694 (*A*): Hoeber, *Griech. Vas.* fig. 52 (*I*).

I. Youth chasing a hare.

A. Komos, three youths. *B.* Same.

I. $\begin{array}{l} \vee \text{E} \Lambda \Lambda . . \vee \\ \text{K} \Lambda \vee \text{O} \varsigma \end{array} \left. \vphantom{\begin{array}{l} \vee \text{E} \Lambda \Lambda . . \vee \\ \text{K} \Lambda \vee \text{O} \varsigma \end{array}} \right\} \text{retr.} \begin{array}{l} \text{H} \text{O} \Gamma \text{A} \text{I} \varsigma \\ \text{K} \Lambda \vee \text{O} \varsigma \end{array}$

A. .ΑΛΡ. 7. *B.* ΚΑ[Υ]ΟΣ.

53. BRIT. MUS. E 47. Kylix (fragmentary). From Orvieto: h. 0.126, d. 0.317.

Cat. iii, p. 72 (attr. to Euphronios): Hartwig, *Athen. Mitt.* 1894, p. 155: Beazley, no. 4.

I. Gigantomachia. Hermes and giant. Band separating figures from the exergue. ΑΘΕΝΟΔ[ΟΤΟΣ]. On the band ΚΑ[ΥΟΣ].

A. Same. Hephaistos, Ares, Euryalos and another giant. ΗΕΦΑΙΣΤΟΣ [Ε]ΥΡΥΑΛΟ[ΥΣ] ΑΡΕΣ (retr.).

B. Same. Two giants. Θ . . ΘΥΡΙΟ.

54. MUNICH 2637 (Jahn 795). Kylix. From Vulci. Formerly in Candelori Coll.: h. 0.125, d. 0.34.

Cat. p. 248: *CIG.* 7871: Gerhard, *Rapp. Volc.* no. 828 b: *AZ.* 1855, p. 113: *AZ.* 1878, p. 66, pl. 11 = Reinach, i, p. 422, 2: Klein, p. 144, 5; *Euphronios*, p. 284; *LI.* p. 108, 10: Hartwig, p. 462 ff.: Girard, *Educ. Athén.* p. 195, fig. 19: Schreiber, *Bilderatl.* pl. 21, 3: Baumeister, i, p. 613, fig. 672: Gardiner, *JHS.* 1907, p. 26, fig. 14 (detail), p. 264, fig. 12 (*I*); *Gr. Ath. Sp.* p. 105, fig. 17: Wernicke, p. 80, no. 7: Jüthner, p. 31, fig. 25 (diskobolos): Radford, *JHS.* 1915, p. 126: Beazley, no. 9: Saglio, ii, p. 751, fig. 2715 (ext.), p. 1452, fig. 3478 (detail of *B*), p. 1701, fig. 3678 (*I*); iii, p. 600, fig. 4120 (*I*); iv, p. 1056, fig. 6086 (detail of *B*).

I. Diskobolos and jumper. ΠΑΝΑΙΤΙΟΣ ΚΑΥΟΣ.

A. Wrestlers and diskobolos.

B. Jumper and akontist. Ο ΓΑΙΣ ΚΑΥΟΣ ΝΑΙ+Ι. On the sack ΚΑΥΟΣ.

55. MUNICH 2638. Kylix. From Caere: h. 0.10, d. 0.29. Vase in bad preservation.

Harrison, *JHS.* 1887, pp. 439-445, figs. 1-2 (bad reproduction): Helbig, *Bull. d. Inst.* 1878, p. 204: Brunn, *Arch. Anz.* 1889, p. 96: Klein, p. 145, no. 7; *LI.* p. 100, no. 14: Heydemann, 12 *Halle Winck. Pr.* p. 80: Hiller v. Gärtringen, *de Graec. fab. ad Thracos pertinent.* pp. 47 ff.: Roscher, ii, p. 572, no. 2 (*s.v.* Itys): Harrison and MacColl, p. 19, pl. 13: Beazley, *VA.* p. 87, no. 5: Harrison, *Myth. Int.* fig. 17 (*I*).

I. Aedon slaying Itys. ΙΤΥΣ ΑΕΔΟΝΑΙ Γ. ΝΑ . . ΙΟΣ.

A and *B.* Maenads and silens.

56. MUNICH 2641. Kylix.

F.R. ii, pp. 133-135, figs. 35-37 (attr. to the Panaitios P.): Radford, *JHS.* 1915, p. 128 (attr. to the Perugia Painter).

I. Youth arming.

A and *B.* Centauromachy.

57. OXFORD 302. Kylix. From Gela: d. o.16.

Cat. p. 29, no. 302: Beazley, no. 1.

I. Komast. ΓΑΝΑΙΤΙΟΣ ΚΑΝΟΝ.

58. PARIS, CAB. D. MÉD. 523. Kylix. From Vulci: h. o.117,
d. o.33.

Cat. ii, p. 391, *Cat. di Scelte Antichità etrusche* (1645) 84:

Mus. étr. (Canino 1829), 1645, pl. 36: *Res. étr.* no. 27:

Cat. Canino 1843, 219, pp. 60-61: *Notice*, p. 60, no. 214:

K. O. Müller, *Gött. Gel. Anz.* 1831, p. 1334: Gerhard,

Ann. d. Inst. 1831: *Rapp. Volc.* p. 187, no. 778: Stuart,

Archaeologia, 23, pp. 238 ff.: *CIG.* 7892: Klein, *LI.*

pp. 105-106:¹ Saglio, s.v. Lucta: Wernicke, p. 30, no. 3:

Kretschmer, pp. 126, 142: Hartwig, pp. 132-142, pls.

15, 2, 16: Hauser, *Jhb.* 1895, p. 189, 13: Jüthner, *Röm.*

Mitt. 1895, p. 122 (detail of A): De Ridder, *BCH.* 1897,

pp. 216-217: Hoppin, *Euthymides and his Fellows*, p. 32:

Beazley, *VA.* p. 87, no. 4: Girard, *Rev. Etud. Grecs.* 1894,

p. 363, 4: Gardiner, *Greek Ath. Sp.* pp. 286, fig. 54 (ext.),

385, fig. 115 (*I*): idem, *JHS.* 1903, p. 278, fig. 7.

I. Two wrestlers and a trainer. ΑΣΟΓΟΚΝΕΣ (retr.) AN-
TIMA + [O]Σ.

A and B. Scenes in palaistra. Very extensively restored.

ΦΟΙΝ ΣΘΕΝΕ. ΚΕΦΙΣΟΦ [ΚΑ]ΝΟ[Σ] [ΚΑ]ΝΟΣ.

¹ The fact that the vase described in the *Mus. étr.* had a number of names attached to the figures caused Klein (*LI.* 1st ed. p. 56) to assume the existence of two kylixes. Owing to the restorations almost all the names have been lost while even the number of figures on the exterior is uncertain.

The names were originally:

I. ΑΣΟΓΟΚΝΕΣ ANTIMA + ΟΣ E[VE]NOP.

A. Ν[Ε]ΑΛΡΟΣ ΚΑΝΟΣ ΦΟΙΝΕΙΣ ΚΝΙΒΟΥΝΟΣ ΚΝΕΟΝ
ΤΙΜΟΝ (the defeated boxer crying αἰαῖ and πᾶσαι) ΕΥ[Α]ΛΟΡΑΣ
+ ΝΙΣΟΦΟΣ ΕΠΙ + ΑΡΕΣ ΕΡΑΤΟΣΘΕΝΕΣ Β[ΑΤ]ΡΑ-
+ ΟΣ ΦΟΡΜΟΣ.

B. ΑΝΒΡΟΣΙΟΣ ΑΝΤΙΑΣ ΚΕΦΙΣΟΣΟΦΟΝ ΚΑΝΟΣ ΔΟ-
ΡΟΘΕΟΣ ΚΑΝΟΣ (K on shield) ΒΑΤΡΑ + ΟΣ ΟΥΜΓΙΟ-
ΔΟΡΟΣ ΚΑΝΟΣ.

59. PARIS, LOUVRE G 25. Kylix. Formerly in Van Branteghem Coll. From Chiusi: h. 0.075, d. 0.24.
Cat. iii, p. 900; *Album*, ii, p. 139: *Van Branteghem Sale Cat.* no. 54, pls. 17-18: Hartwig, pp. 104 ff. pl. 9 (attr. to Euphronios): Klein, *LI.* pp. 77, no. 24, fig. 16 (*I*), 78, fig. 17 (ext.): Beazley, *VA.* p. 87, no. 2.
I. Komast vomiting with dog. $\vee\epsilon\alpha\lambda\rho\sigma$.
A. Three warriors in ambush. $\vee\epsilon\alpha\rho\sigma\ \kappa\alpha\nu\sigma$.
B. Same. $\vee\epsilon\alpha\rho\sigma\ \kappa\ \nu\sigma$.
60. LOUVRE G 287. Kylix (fragmentary, cut down to a plate).
Cat. iii, p. 1036 ('beau style, encore archaïque, de l'époque de Phintias'): Beazley, no. 11, fig. 52 (*I*).
I. Diskobolos and trainer.
A and *B.* Athletes.
61. PETROGRAD 651. Kylix. From Capua: h. 0.125, d. 0.325.
Cat. (W.) p. 109: P. J. Meier, *Bull. d. Inst.* 1884, pp. 40-46 (attr. to Brygos): Klein, p. 176: Hartwig, pp. 105, note 1, no. 5; 470-478, pls. 48, 2, 49: Per. and Chip. x, pp. 773-775, fig. 414 (*I*), 415-416 (ext.): *Arch. Anz.* 1913, p. 93 (fig. from photographs with the restorations removed, *I* and *A*): Radford, *JHS.* 1915, p. 124 (attr. to Panaitios P.): Beazley, no. 18 (attr. to Panaitios P.).
I. Komast vomiting, assisted by boy.
A and *B.* Komos. On *A*, five men and hetaira and the inscription $\text{HO } \Gamma\alpha\lambda\sigma\ \kappa\alpha\nu\sigma$; on *B*, five men and a boy.
62. SYRACUSE 22479. Kylix (fragmentary). From Gela: d. 0.105.
Orsi, *Due vasi Gelesi*, p. 81, fig. 2: Beazley, no. 20: Nicole, *Corpus* 104, sec. 2.
I. Archer stringing his bow. $\alpha\theta\epsilon\nu\omicron\delta\omicron\tau\omicron\sigma$.
63. ? Kylix. Formerly in Van Branteghem Coll.: h. 0.028, d. 0.195.
Van Branteghem Sale Cat. no. 55: Hartwig, pp. 456-458, pl. 44, 3: Klein, *LI.* pp. 107, no. 7, 108, fig. 28: Hauser, *Oesterreich. Jahresheft.* 1909, p. 86, fig. 51: Stoll, *Das*

Geschlechtsleben in der Völkerpsychologie, p. 938: Crusius,
Herondas, 128.

I. Nude hetaira with phallos. ΓΑΝΑΙΤΙΟΣ ΚΑΥΟΣ.

64. ? Kylix. Formerly in Magnoncourt Coll.

DeWitte, *Cat. Magnoncourt*, no. 20: Panofka, *Eigennam.*
 pl. iv, 7 (I): Klein, p. 144, 4; *Euphronios*, p. 280 (I); *LI.*
 p. 107, no. 6: Wernicke, p. 80, no. 6: Hartwig, p. 454:
 Beazley, *VA.* p. 87, no. 6.

I. Silen embracing maenad. ΓΑΝΑΙΤΙΟΣ ΚΑΥΟΣ.

A. Dionysos in quadriga with maenad and three silens.

B. Ariadne in quadriga, two maenads and two silens.

SUBJECTS

Myth., 38, 53.

Heroic, 55, 56.

Bacchic, 36, 37, 46, 50, 55, 64.

Military, 45, 56, 59, 62.

Athletic, 40, 41, 42, 44, 45, 47,
 48, 54, 58, 60.

Komastic, 43, 49, 50, 52, 57,
 59, 61.

Genre, 39, 40, 51, 52, 63.

SHAPES

Kyathos, 38, 39.

Kylix, 36, 37, 40-64.

OTHER ATTRIBUTIONS

Onesimos, 13, 14.

EUTHYMIDES

- Hoppin, *Euthymides; Euthymides and his Fellows*.¹
 Robert in Pauly-Wissowa, *s.v.* Euthymides.
 Sauer in Thiemes Lexikon, *s.v.* Euthymides.
 Furtwängler, *F.R.* i, pp. 63-71, 173-179; ii, pp. 75-81,
 109-111; idem, *BPW.* 1894, p. 113.
 Klein, pp. 193-198.
 Perrot and Chipiez, x, pp. 455-459.
 Beazley, *VA.* p. 32-33; *JHS.* 1917, pp. 233-237.
 Pottier, *Gaz. d. Beaux Arts*, 1917, pp. 433-446.
 Nicole, *Corpus* 80.

Euthymides ranks next after Euphronios as the great painter of the Euphronian cycle, but evidently counted himself as his superior, judging from the celebrated inscription *ὡς οὐδέποτε Εὐφρόνιος* on 2*. He is the only artist of the time with the exception of Kleophrades and Hieron who adds the patronymic to his signature.

Only four vases exist today with his signature, the fifth (5*) formerly in the Museo Bocchi at Adria having now disappeared. Three out of the five signatures use the aorist and the other two the imperfect case of the verb, thus placing the beginning of his activity in the Epiktetan cycle. There is good reason to believe that he was the partner of Phintias and the master of the Kleophrades Painter.

The following names are used by him: Megakles, 1*; Smikythos, 1*.

¹ References to Hoppin alone are to *Euthymides and his Fellows*.



1*. BONN (Inv. 70). Kalpis. From Nola: h. 0.44.

Kekulé, *AZ.* 1873, pp. 95, 86, pl. 9 = Reinach, i, p. 415.

AZ. 1851, p. 74.

Brunn, *Bull. d. Inst.* 1851, p. 121; *KG.* ii, p. 687.

Klein, no. 4.

Hoppin, p. 23, pl. 6; *Euthymides*, p. 2, C.

Wernicke, pp. 56. 2, 76. 2.

Nicole, *Corpus* 80, no. 3.

Fölzer, p. 115, no. 176.

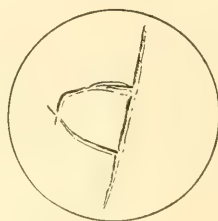
Beazley, no. 10.

Shoulder picture only; two youths on couches. [ΣΜ]Ι-

ΚΥΘΟΣ ΜΕΛΑΚΥΕΣ ΚΑΥΟΣ ΕΥΘ[ΥΜΙΔΕΣ] ΕΛΡΑΦΕ.

- 2*. MUNICH 2307 (Jahn 378). Amphora. From Vulci: h. 0.60.
Cat. (Jahn), p. 123.
 Gerhard, *Aus. Vas.* 188 = Reinach, ii, p. 94; idem, *Rapp. Volc.* 751.
Mus. étr. 1386.
Res. étr. p. 11, 38.
 Stuart, *Archaeologia*, xxiii, p. 217.
CIG. 8198.
F.R. i, pp. 63-71, pl. 14.
 Wernicke, p. 53.
 Hoppin, pp. 11-13, pl. 1; *Euthymides*, p. 3, E.
 Perrot and Chipiez, x, p. 456, figs. 260, 261.
 Klein, no. 2.
 Brunn, *KG.* ii, p. 686, no. 1.
AZ. 1884, p. 252.
 Panofka, *Vasenb.* pl. 4, 1, 2; idem, *Bull. d. Inst.* 1829, p. 140.
 Hackl, p. 25, xii, 109.
 Nicole, *Corpus* 80, no. 5.
 Buschor, p. 150, fig. 106 (A).
 Hoeber, *Griech. Vas.* fig. 54 (A).
 Beazley, no. 1.
 Pottier, *Gaz. d. Beaux Arts*, pp. 436 (A) 439 (B).
 Luckenbach, p. 542.
- A. Warrior arming between old man and woman. HEKTOP HEKABE ΠΡΙΑΜΟΣ : ΕΛΡΑΦΣΕΝ ΕΥΘΥΜΙΔΕΣ ΗΟ ΠΟΝΙΟ.
- B. Komos. ΚΟΜΑΡ+ΟΣ ΕΥΕΔΕΜΟΣ ΤΕΥΕΣ ΕΥΕΟΡΙ ΗΟΣ ΟΥΔΕΡΟΤΕ ΕΥΦΡΟΝΙΟΣ.

Graffito on foot.





- 3*. MUNICH 2308 (Jahn 374). Amphora. From Vulci.
Cat. p. 120.
CIG. 8199.
Res. étr. p. 10, 31: *Cat. étr.* 845.
AZ. 1884, p. 252.
 Perrot and Chipiez, p. 457, fig. 262 on 459 (A).
 F.R. ii, pp. 109-111, pl. 81.
 Hoppin, pp. 13-15, pl. 2; *Euthymides*, p. 2, D, pls. i, 11.
 Klein, no. 3.
 Beazley, no. 2.
 Brunn, *KG.* ii, p. 686, no. 2.
 Pernice, *Jhb.* 1908, p. 99 (B); 1916, p. 130, fig. 12 (B).
 Nicole, *Corpus* 80, no. 4.
- A. Warrior arming between two Scythians. Similar scene to Munich 2307. ΘΟΡΥΚΙΟΝ ΕΥΘΥΒΟΥ[ΟΣ] Η[Ο ΓΟ-
 ΥΙ]Ο Ε[ΛΡΑ]ΦΞΕΝ ΕΥΘΥΜΙΔΕΞΕΞ (!)
- B. Diskobolos, another athlete, and trainer. ΦΑΥΥΟΣ ΟΡ-
 ΞΙΜΕΝΕΞ ΓΕΝΤΑΘΥ[Ο]Ξ ΕΥΘΥΜ[Ι]ΔΕΞ ΗΟ ΓΟΥΙΟ.





4*. TURIN. Formerly in the Bazzichelli Coll., Viterbo. Psykter.

From Vulci: h. o.343, d. o.272.

Klügmann, *Ann. d. Inst.* 1870, pp. 267-271, pls. O, P.

Klein, no. 7.

Hoppin, pp. 18-22, pls. 4-5; *Euthymides*, p. 2, B; idem,

JHS. 1916, pp. 189-195, pls. v, vi.

Fabretti, *Il Mus. d. Antichità della R. Univ. di Torino*

p. 35.

Hartwig, p. 258, no. 15.

Saglio, iii, p. 1343, fig. 4623 (B).

Nicole, *Corpus* 80, no. 2.

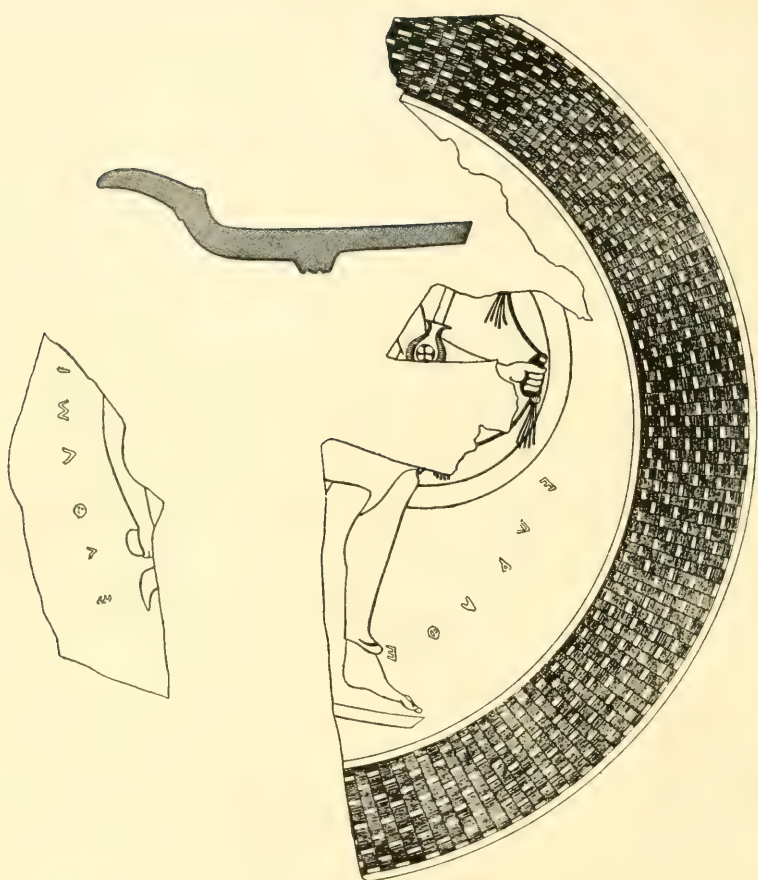
Beazley, no. 11.

Schreiber, *Bilderatl.* pl. 24, 10 (A).

A. Theseus and Kerkyon? ΘΕΣΕΥΣ ΚΥ...ΟΝ [ΚΥΡ-
ΚΥΟΝ?] ΕΥΛΕ ΝΑΙ+Ι ΕΥΘΥΜΙΔΕΣ ΕΛΡΑΦΣΕΝ ΗΟ
ΓΟΥΟ.

B. Phayllos and another athlete. ΦΑΥΛΛΟΣ Ο...Ο-
ΡΑ [ΟΥΜΠΙΟΔΟΡΑ(?)] ΕΥΘΥΜΙΔΕ[Σ] ΕΛΡΑΦΣΕΝ
ΗΟ ΓΥΙΟ (!)





5*. Disappeared. Formerly in the Mus. Bocchi, Adria. Plate (fragments).¹

Schöne, *Mus. Bocchi*, pl. iv, 2, no. 372.

CIG. 8197.

Klein, no. 1.

Hoppin, p. 23, fig. 5; *Euthymides*, p. 1, A.

Nicole, *Corpus* 80, no. 1.

Beazley, no. 14.

Two fragments. Warrior holding helmet? ΕΘΥΜΙ[ΔΕΣ]
ΕΛΡΑΘΕ.

¹ The light squares of the checker-board rim are in applied white.

ATTRIBUTED VASES*

6. BERLIN 2180. Kalyx krater (form, Furtw. 40). From Capua: h. 0.35, d. 0.44.

Cat. p. 501: Klein, no. 4; *LI.* p. 79, no. 38; idem, *AZ.* 1879, pp. 31 ff. pl. iv: Wernicke, pp. 34, note 1, 40, 12: Zielinski, *Rhein. Mus.* 1884, pp. 106, 116: Robert, *Arch. Zeit.* 1878, p. 76 (attr. to Euphronios): Hoppin, pp. 68-72, pls. 20-21; *Euthymides*, p. 22, viii: Gardiner, *Greek Ath. Sp.* p. 476, fig. 176 (A): F.R. ii, p. 177 (attr. to Euphronios): Baumeister, iii, p. 1990, fig. 2134: Milani, *Mus. Ital.* iii, p. 219, note 8: Saglio, ii, p. 1700, fig. 3677 (A): Girard, *Educ. Athén.* p. 191, fig. 17 (A): Duruy, *Hist.* ii, p. 627 (B): Beazley, *VA.* p. 31 (attr. to Euphronios).

A. Palaistra. Three groups of athletes. $\vee\epsilon\alpha\lambda\pi\omicron\varsigma$ [K]A- $\vee\omicron\varsigma$. $\text{HO } \Gamma\text{AI}\varsigma$ (retr.) $\text{ANTI}\theta\text{ON } \text{H}\text{I}\Gamma\text{+O}\varsigma$ (retr.) $\Gamma\text{O}\vee\vee\text{O}\varsigma$ (retr.)

B. Same. Two groups. $\text{H}\text{I}\Gamma\text{O}\text{ME}\Delta\text{ON } \text{T}\text{PA}[\text{NI}]\text{ON } \text{E}\Lambda\text{E-}$
 $\varsigma\text{IA}\varsigma$ $\vee\text{KON}$ (retr.) $\vee\epsilon\alpha\lambda\pi\omicron\varsigma$ $\text{K}\text{A}\vee\omicron\varsigma$.

* Mention may be made here of the following attribution though it is not a vase and cannot be classed as such:

ATHENS. Pinax. From Acropolis: h. 0.39, d. 0.52.

Benndorf, *Ephem. Arch.* 1887, pp. 115-130, pl. 6 = Reinach, i, p. 513: Miller, *AJA.* 1886, p. 64 (wrong reading of inscriptions): Jones, *JHS.* 1891, p. 380: Walters, i, p. 428: Springer-Michaelis, *Handb.*⁷ p. 156, fig. 296: Studniczka, *Jahrb.* 1887, pp. 149 ff. note 49; 161: Winter, *Jahrb.* 1887, p. 229, note 43 (comments on resemblance to style of Euthymides): Saglio, iv, p. 460, fig. 5645: Girard, *Peinture*, p. 151, fig. 83: Hoppin, pp. 90, 91, fig. 16; *Euthymides*, pp. 23, x; 37: Klein, *LI.* p. 120, no. 4: *AJA.* iv, p. 358: *Class. Rev.* 1888, p. 188: Bulle, *Der schöne Mensch*, pl. 300, p. 612: Per. and Chip. ix, p. 259, pl. 13. Upper part of a youthful warrior with a helmet, and a cloak draped around his waist, with shield (dev. dancing silen) and spear in his r. Originally the inscription read $\text{ME}\Lambda\Lambda\text{K}\vee\epsilon\varsigma$ $\text{K}\text{A}\vee\omicron\varsigma$. At some later period the name of Megakles was erased and that of $\Lambda\Lambda\text{AV}[\text{K}]\vee[\text{T}]\text{E}\varsigma$ added.

7. BERLIN 2304. Kylix. From Corneto: h. 0.09, d. 0.225.
Cat. p. 605: Gerhard, *TG.* p. 56, pls. 6-7, 5: *Rapp. Volc.* no. 817: *CIG.* 7892, 7794?: Nicole, *Corpus* 106, no. 5 (wrongly included among the vases signed by Phintias): Panofka, *Eigennam.* pl. iv, 4: Wernicke, p. 30, 2: Hartwig, pp. 186-188, pl. 18, 2 (attr. to Phintias)¹: Benndorf, *Ephem. Arch.* 1887, p. 123: Chase, p. 109, cxxxvi, no. 10: Klein, *LI.* p. 97, 1: Hoppin, p. 82, fig. 12.
 I. Youthful warrior running. $\Phi[\Gamma]NTIA\S KA[VOS]$. Furtwängler reads $ANTIA\S KAVOS$.
8. BOSTON 00.335. Plate (form, Furtw. no. 202). From Vulci?: d. 0.17.
Ann. Rep. Mus. Fine Arts, 1900, p. 35, no. 4: Hoppin, p. 86, pl. 24: Beazley, *VA.* p. 5, fig. 1 *bis* (attr. to Menon Painter).
 I. Female figure to r. Four dolphins in field. $\Theta ETE\S$, incised, and probably added to the vase at some later period.
9. BOSTON 10.203. Kylix (fragment). From Italy?
 Hoppin, p. 87, fig. 14: Beazley, *VA.* p. 32, fig. 16, no. 15.
 Head and both arms of a youth holding a wreath while lying on the ground.
10. BOSTON 13.193. Plate: h. 0.187.
Ann. Rep. Mus. F. A. 1913, p. 89 ('style of Epiktetos'): Beazley, *VA.* p. 31, fig. 15, no. 13 (attr. to Euthymides): Hoppin, p. 91 (attribution denied).
 I. Crouching silen. $HE\S TIAIOS KAVOS$.
11. BRUSSELS R 227. Kalpis. Formerly in Coll. Ravestein.
Mus. Ravestein, i, pp. 216-217, no. 227: Klein, *LI.* p. 124, fig. 34: *Mus. étr.* 533: *Cat. étr.* 14: Nicole, *Corpus* 106, sec. 1, no. 3 (attr. to Phintias): Kretschmer, p. 209: F.R. ii, p. 71, pl. 71 (attr. to Phintias): Buschor, p. 153, fig. 109: Hoppin, p. 75, pl. 28 (below): *CIG.* 8079.
 Shoulder only. Two pairs of lovers on couch. $\Gamma OVV\Lambda[OS]$ $E\Lambda IV[V]A \S EKVINE KVEOKPATE\S$ (all retrograde).

¹ Hartwig only notes that the vase is not complete.

12. DRESDEN. Kalpis (upper part only). Formerly in Faldi Coll., Florence.
Arch. Anz. 1892, p. 165, no. 31 (Hermann): Klein, *LI.* p. 80, no. 39: Hoppin, p. 73, fig. 9; *Euthymides*, p. 37, ix: Hauser, *Jahrb.* 1895, p. 112.
 Shoulder picture only. Akontist to l. and female flute-player.
 VEAΛΠOΣ (retr.) KAVOΣ ANTIAΣ KAVOΣ.
13. FLORENCE 3985. Pelike.
 Milani, *Mus. Ant. Class. Ital.* iii, p. 245, pl. iv = Reinach, i, p. 530: Amelung, *Führer*, p. 237: Benndorf, *Bull. d. Inst.* 1865, pp. 156 ff. no. 1: F.R. ii, p. 81, fig. 44: Ely, *JHS.* 1888, pp. 272 ff. no. 6: Milani, *Mus. Arch.* i, p. 152: Wernicke, *Jhb.* 1892, pp. 211-213, no. 9, 8: Hoppin, p. 79, pl. 23: Beazley, no. 7: Roscher, iv, p. 1012: Wulff, p. 46, j: W. Müller, *Theseusmetopen*, p. 17, no. 69.
 A. Theseus slaying the Minotaur. ΘΕΣΕΥΣ.
 B. Theseus and Skiron. ΚΑΛΙΣΤΟΣ ΝΥΛΕ.¹
14. LEIPZIG. Kylix. Formerly in Hauser's Coll.: h. 0.065, d. 0.19.
 Hartwig, pp. 184-186, pl. 18, 1 (attr. to Phintias): Hoppin, p. 83, fig. 13: Saglio, ii, p. 1364, fig. 3326.
 I. Youthful athlete with sling. Illegible inscription probably intended for ὁ παῖς καλός.
15. LEIPZIG. Amphora (fragments).
 Beazley, *VA.* p. 33, no. 5 (attr. to Euthymides): Hoppin, p. 91.
 A. Lower parts of Dionysos, maenad and silen, and head of youth. IEIV.
16. LEYDEN (case 23, no. 36). Amphora. From Vulci.
Cat. no. 36, p. 106 (spoken of as 'fragments put together'): Roulez, *Vases de Leyde*, p. 52, pl. 13 (B)² = Reinach, ii, p. 273, 1: Hartwig, p. 80, 3 (attr. to Oltos): Robert,

¹ Furtwängler (loc. cit. p. 81, note 1) reads KAVE which is wrong.

² Owing to faulty restoration both the youths in Roulez's plate are represented as females.

Bild u. Lied, p. 214: Hoppin, pp. 57-60, pls. 13-14; *Euthymides*, p. 22, vi.

A. Dionysos between two maenads.

B. Bearded warrior between two groups, each composed of a warrior (the one on the r. bearded) and a youth. The subject has not yet been explained satisfactorily. Possibly it represents Ajax and Odysseus in contest for the arms of Achilles.

17. LONDON, BRIT. MUS. E 254 (792). Amphora. From Vulci: h. 0.634.

Cat. iii, p. 192: Klein, *Ann. d. Inst.* 1881, p. 81: Hartwig, p. 168 (attr. to Phintias): Hoppin, p. 47, pls. 7, 10 (above); *Euthymides*, p. 21, iii, pls. iii and iv.

A. Warrior with dog, between Scythian and bearded man.

B. Kitharist between two youths. Imitation inscriptions on both sides.

18. BRIT. MUS. E 255 (793). Amphora. From Vulci: h. 0.813.

Cat. iii, p. 192: *Archaeologia*, 23, p. 209: *CIG.* 7620: Gerhard, *Aus. Vas.* ii, p. 147, note 17, c; idem, *Rapp. Volc.* p. 182, no. 735: Hartwig, pp. 168, 191 (attr. to Phintias): *Ann. d. Inst.* 1830, p. 208: Klein, *ibid.*, 1881, p. 81: Overbeck, *KM.* (Apollon), p. 402, no. 13: Corey, p. 91: Müller, *Comment. Soc. Götting.* vii, p. 101: Hoppin, p. 48, pls. 8, 10 (below); *Euthymides*, p. 29, iv, pls. v, vi (A attr. to Phintias, B to Euthymides).

A. Contest for the tripod. Athena, Herakles, Apollo, and Artemis. ΑΘΕΝΑΑ ΑΓΓΥΛΟΝ ΑΡΤΕΜΙΣ.

B. Warrior and dog between Scythian and bearded man. Cf. Brit. Mus. E 254 (A). Senseless inscription.

19. BRIT. MUS. E 256 (791). Amphora. From Vulci: h. 0.709.

Cat. iii, p. 193, pl. 10 (A): Gerhard, *Aus. Vas.* i, p. 90, note 78: *CIG.* 7423: Klein, *Ann. d. Inst.* 1881, p. 81: Wernicke, p. 74, note 1: Hartwig, p. 168 (attr. to Phintias): Kretschmer, p. 79, note 5: Hoppin, p. 49, pls. 9, 11 (above); *Euthymides*, p. 30, iv, pl. vii (B): Gardiner, *JHS.*

1907, pl. 19 (B); idem, Gardiner, *Greek Ath. Sports*, p. 348, fig. 99 (B): Saglio, iii, p. 815, fig. 4257 (head of Artemis).

A. Apollo, Artemis, and Leto. ΑΓΩΩΝΟΣ.

B. Palaistra: akontist, diskobolos, and boxer. ΒΑΔΑΜΑΣ
[Θ]ΑΥΩΟΣ ΚΑΥΟΣ.

20. BRIT. MUS. E 767. Psykter. Formerly in Magnoncourt Coll.: h. o.33.

Cat. iii, p. 362: Jahn, *Dichter u. Vasenb.* pl. v: Genick, *Griech. Ker.* pl. 23, 1 (A): Baumeister, p. 1989, fig. 2133 (A): Wernicke, p. 73, no. 1: Stephani, *CR.* 1864, p. 115: Milani, *Mus. Ital.* iii, p. 251: Klein, p. 197, no. 3; *Euphronios*, p. 264: Kretschmer, p. 151: *CIG.* 7857: Hoppin, pls. 17-19, pp. 64-68; *Euthymides*, pp. 22, vii, 35: Beazley, *VA.* p. 31.

A. Komos, two bearded men. [NI]+AP+ON (?) ΚΑΡΤΑ
ΔΙΚΑΙΟΣ.

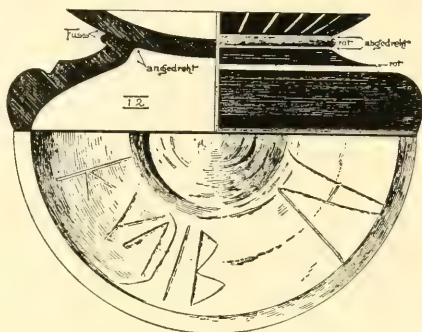
B. The same. Two bearded men and a boy. ΚΥΔΙΑΣ
+ΑΙΠΕ +ΑΙΠΕ.

21. MUNICH 2309 (410). Amphora. From Vulci. Although the vase is unsigned there has never been any doubt of its authorship.

Cat. p. 141: Gerhard, *Aus. Vas.* pl. 168 = Reinach, ii, p. 86: *Res. étr.* 28: *Cat. étr.* 110: Roscher, i, p. 1934 (A very badly given): F.R. i, pp. 173-181, pl. 33: Klein, p. 196, no. 1: Robert, *Scenen d. Ilias*, p. 11, fig. 16 (Theseus and Korone): Hoppin, p. 15, pl. 3; *Euthymides*, p. 20, I: Kretschmer, p. 192: Perrot and Chipiez, p. 459, note 1, 455, 595, fig. 338 (Theseus and Korone): Hackl, p. 47, lxxv, 547; 40, xlvi a, 408: Welcker, *Alt. Denk.* iii, pl. 22, 2 (B): Buschor, p. 151, fig. 107 (group of Theseus and Korone): Beazley, no. 3: Pottier, *Gaz. d. Beaux Arts* 1917, p. 437 (A): *CIG.* 7737.

A. Rape of Korone by Theseus. Helene and Perithous. The name Korone has been used for Helene. ΘΕΣΕΥΣ
ΚΟΡΟΝΗ ΗΕΛΕΝΗ ΠΕΡΙΘΟΥΣ ΗΕΡΗΣ.

B. Antiope, a male and a female figure. ΕΙΔΟΝΘΕΜΕΝ
ΑΝΤΙΟΓΕΙΑ + ΑΙΠΕ + ΘΕΣΕΥΣ.



Graffito on foot

22. PARIS, LOUVRE G 31. Pelike (fragment). A second fragment, S 1317, from some large vessel, perhaps a psykter, has the torso of a nude youth to r.

Beazley, no. 8: Hoppin, p. 88, fig. 15.

Torso of nude youth with halter. ROΞ.

23. LOUVRE G 44. Amphora. From Vulci?: h. 0.60.

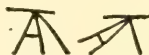
Cat. iii, p. 914 (attr. to Andokides or some one in that school): *Album*, ii, p. 144, pl. 92: Klein, *LI*, p. 125, no. 1: *Mus. étr.* 1756: Barthélemy, no. 88: Beazley, *VA*, p. 33, fig. 17, no. 4: Hoppin, p. 60, pls. 15-16, fig. 6 (B).

The *Catalogue* calls the central figure of B male but it may possibly be female.

A. Warrior's departure. Quadriga, charioteer, warrior and boy. ΔΑ[Μ]ΑΣ + ΑΙ . . . ΖΟΞΙΣ + ΑΟ + Σ.

B. Woman, or youth in female dress, holding a wreath between bearded man and youth. + ΑΙΡ (retr.) Ε Τ Ι
[+ ΑΙΠΕΣΤΡΑΤΟΣ?] ΖΑ.

Graffito on foot



24. PETROGRAD 624 (St. 1624). Hydria kalpis: h. 0.35.

Cat. (Stephani) ii, p. 234; (W. p. 109): Beazley, no. 9 (attr. to Euthymides): Hoppin, p. 91 (attribution questioned).

A. Dionysos, silen, and maenad. Senseless inscriptions.

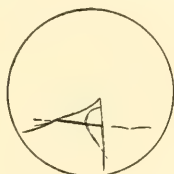
25. VIENNA 333. Pelike: h. o.35.

Cat. p. 50: *Mon. d. Inst.* viii, pl. 15, 1 = Reinach, i, p. 169: Girard, *Peinture*, p. 169, fig. 91 (A): *WV.* i, 1: Robert, *Bild u. Lied*, p. 154: Benndorf, *Ann. d. Inst.* 1865, p. 212: Brunn, *Troische Misc.* iv, p. 264: Milani, *Mus. Ital. Class.* iii, p. 249, 2: Hartwig, p. 191 ff. iii (attr. to Phintias): Roscher, iii, p. 971; cf. ii, p. 1241, 1: Brunn, *Bull. d. Inst.* 1865, p. 214: Hackl, p. 36, no. 357: F.R. ii, pp. 75-81, pl. 72: Baumeister, ii, p. 1114, fig. 1311: Hoppin, p. 77, pl. 22: Beazley, no. 6: Saglio, iv, p. 233, fig. 5426.

A. Murder of Aegisthus by Orestes in presence of Chrysothemis. KPV<00EM1< (retr.) OPE<TE< A1A1<00<.

B. Klytemnaistra hastening with Talthybios to the assistance of Aegisthus. KWTAIMES<TPA 0A<0VB10<.

Graffito on foot



26. WÜRZBURG 300. Amphora. From Vulci: h. o.637.

Cat. iii, p. 61, cover no. 222: Gerhard, *Aus. Vas.* pl. 267 = Reinach, ii, p. 133: Campanari, *Vasi Feoli*, no. 99: Duruy, *Hist.* i, p. 500 (frieze on cover): *Ann. d. Inst.* 1843, p. 219; 1863, p. 238 (DeWitte): Robert, in Pauly-Wiss. v, 1513: Saglio, ii, p. 297, fig. 2471 (central group on A): Hartwig, p. 413 (attr. to Amasis): F.R. ii, pp. 222-226, pl. 103 (Hauser): Beazley, *JHS.* 1910, p. 40, no. 2 (attr. to Kleophrades): Hoppin, p. 54, pl. 12; *Euthymides*, p. 21, ii, p. 32: Per. and Chip. x, p. 597, fig. 339 (fig. of dog).

A. Warrior's departure. Warrior, dog, Scythian, woman, and boy.

B. Komos. Two bearded men and a female flute-player. Senseless inscriptions on both sides.

SUBJECTS

Myth., 8, 19.
 Heroic, 4*, 13, 18, 21.
 Epic, 16, 25.
 Bacchic, 10, 15, 16, 24.
 Military, 2*, 3*, 5*, 7, 17, 18,
 23, 26.
 Komastic, 2*, 17, 20, 26.
 Athletic, 3*, 4*, 6, 12, 14, 19, 22.
 Genre, 23.
 Symposium, 1*, 9 ?, 11.

SHAPES

Amphora, b.f. form, 2*, 3*,
 15-19, 21, 23, 26.
 Pelike, 13, 22, 25.
 Hydria Kalpis, 1*, 11, 12, 24.
 Krater, Kalyx, 6.
 Psykter, 4*, 20.
 Kylix, 7, 9, 14.
 Plate, 5*, 8, 10.

OTHER ATTRIBUTIONS

Chachrylion, 20.	Oltos, 12.
Kleophrades, 24.	Phintias, 19.
Nikoxenos P. 10.	Troilos P. 4.

EUXITHEOS

Klein, p. 137.

Perrot and Chipiez, x, p. 468.

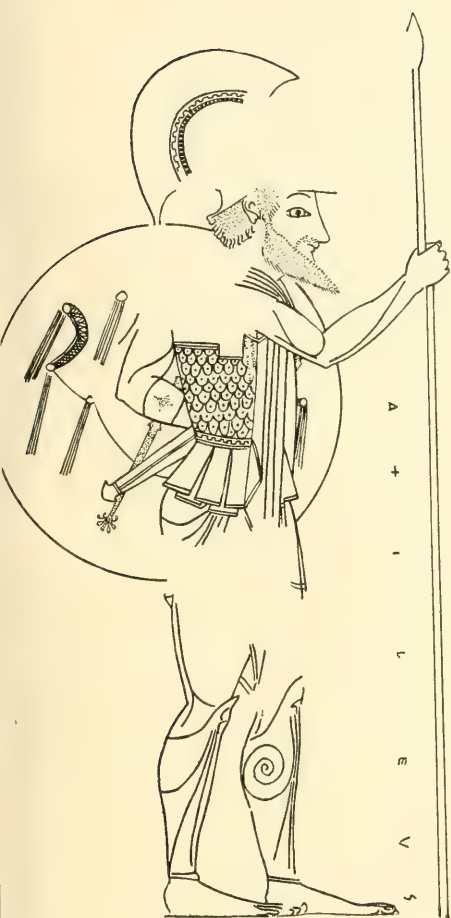
Beazley, *VA.* p. 9.

Euxitheos is best known to us as the potter who employed the painter Oltos. Two vases, however, bear his signature alone, but as the style is very similar to that of Oltos it may well be, as suggested by Perrot, that both were painted by him. Beazley, however, attributes only one of them (1*) to Oltos and the other to Euphronios.

As 3 is most probably by the same hand as 2 it has been included in the list below; 4 and 5 are attributed to Euxitheos by Nicole.

The name Leagros is used by him.

- 1*. LONDON, BRIT. MUS. E 258 (803). Amphora (hybrid).
 Formerly Durand Coll. 386. From Vulci: h. 0.40.
 The amphora is a cross between the regular shape and
 that of a Panathenaic amphora. Much repainted.
Cat. iii, p. 195.
 Panofka, *Nam. d. Vasenb.* p. 17 (169).
 Overbeck, *HG.* p. 386, no. 10.
CIG. 8201.
 Brunn, *KG.* ii, p. 688.
 Gerhard, *Aus. Vas.* iii, p. 75, pl. 187 = Reinach, ii, p.
 94, 1, 5: *Rapp. Volc.* no. 409.
 Klein, p. 137, no. 3; *Euphronios*, p. 245.
 Saglio, iv, p. 286, fig. 5462 (B).
 Heydemann, *Iliupersis*, p. 27, note 5: *Comm. Mom-*
seni, p. 175.
 Duruy, *Hist.* i, p. 166 (A).
 Hartwig, p. 71 (attr. to Olto).
 Baumeister, p. 691, fig. 748 (B).
 Beazley, *VA.* p. 9, fig. 4, no. 3 (attr. to Olto).
 Nicole, *Corpus* 81, no. 3.
 A. Achilles. A + IVEVΣ.
 B. Briseis. BPIΣEIΣ.
 Signatures painted on handles; on one EV + ΣIOEOΣ on
 other (retr.) EΠOIEΣEN.





2*. PARIS, LOUVRE G 33. Krater. From Etruria: h. 0.43, d. 0.505.

Cat. iii, p. 904: *Album*, ii, p. 140, pl. 91.

Cat. Campana, ser. iv-vii, no. 871.

Heydemann, *Satyr- und Bakchennam*. p. 31, *θ*.

Hartwig, p. 71, no. 2.

Wernicke, p. 39, no. 9.

Nicole, *Corpus* 81, no. 4.

Klein, p. 137, no. 4.

Beazley, *VA*. p. 30, no. 3 (attr. to Euphronios).

The vase has been very largely restored. One side is entirely modern and on the other only one maenad, upper part of silen Peon, and bits of the other figures are ancient.

A. Silens and maenads. $\nu \cdot \cdot \text{PO}\varsigma \text{ KAVO}\varsigma$ (retr.) ΓEON or $\Gamma\text{EO}\varsigma \cdot \cdot \cdot \cdot \Theta\text{EO}\varsigma \cdot \cdot \text{OIE}\varsigma\text{EN}$.

2* *bis*.

v. Oltos 1*.

2* *ter*.

v. Oltos 2*.

ATTRIBUTED VASES

3. LOUVRE G 34. Kylix. From Etruria: h. 0.12, d. 0.32. The kylix is most certainly by the same hand as G 33. One handle does not belong to the vase.

Cat. iii, p. 905: *Album*, ii, p. 140: *Cat. Campana*, ser. vi, no. 691; Hartwig, pp. 71-79, pl. vi (attr. to Oltos); Klein, p. 135 (attr. to Oltos); Harrison and MacColl, pl. 31 (*I*): Th. Reinach, *Rev. Arch.* 1899, i, p. 336 (ins. Terpon); Heydemann, *Satyr- und Bakchennam.* p. 31, η; Nicole, *Corpus* 81, sec. 1, 1.

I. Silen and maenad. ΤΕΡΟΓΟΝ ΗΕΓΑΙΣ.

A. Dionysos, silens, and quadriga.

B. Maenads and silens. Η . . ΑΙΣ.¹

4. ? Olpe: h. 0.26.

Longperier, *Rev. Arch.* 1868, p. 349, no. 8: DeWitte, *Hôtel Lambert*, p. 75, pl. 23: Nicole, *Corpus* 81, sec. 1, no. 2 (attr. to Euxitheos).

A. Diskobolos.

I. +ΑΙΡΕ ΓΑΙ ΞΥ (r.) ΚΑΥΟΣ ΝΑΙ (r.).

5. ? Olpe: h. 0.26.

DeWitte, *Hôtel Lambert*, p. 76, pl. 24: Longperier, *Rev. Arch.* 1868, p. 349, no. 9: Girard, *Educ. Athén.* p. 207, fig. 26: Nicole, *Corpus* 81, sec. 1, no. 2 (attr. to Euxitheos).

A. Akontist. ΚΑΛΕΞ ΜΕΛΙΕΥΞ.

SUBJECTS

Epic, 1*.

Bacchic, 2*, 3.

Athletic, 4, 5.

SHAPES

Amphora (hybrid), 1*.

Krater, 2*.

Kylix, 3*.

Olpe, 4, 5.

¹ So Hartwig; Pottier does not mention any inscription.

THE FLYING-ANGEL PAINTER

Beazley, *VA.* pp. 57-59.

The Boston hybrid amphora 98.882 on which a silen is represented with a small silen standing on his shoulders was painted by an artist of the ripe archaic period to whom Beazley has assigned the name. The expression is not a happy one, for the term, which is unknown to American ears, gives an entirely false idea of the subject.

1. BOSTON 98.882. Hybrid amphora: h. 0.406.

Ann. Rep. Mus. F. A. 1898, p. 73, no. 49: Beazley, no. 4, fig. 37.

A. Silen holding small silen on shoulders.

B. Silen with phallos oculatus.

2. DEEPPDENE.¹ Column krater.

Sale Cat. p. 11, no. 46: Tischbein, iv, pls. 37 and 44 (bad reproduction) = Reinach, ii, pp. 329, 2; 330, 4: Beazley, no. 9.

A. Dionysos resting with two silens.

B. Two athletes.

3. LONDON, BRIT. MUS. E 259 (723). Amphora (Panathenaic shape). Formerly in Hamilton Coll.: h. 0.356.

Cat. iii, p. 196 ('style after Phintias or Euthymides'): Beazley, no. 6.

A. Komast.


B. Same.

4. BRIT. MUS. E 583. Lekythos. From Gela. Formerly in Dennis Coll.: h. 0.262.

Cat. iii, p. 327: Beazley, no. 10.

A. Silen with flutes. ΚΑΛΟΣ.

¹ Acquired at the recent sale by the Ashmolean Museum, Oxford.

5. PARIS, PETIT PALAIS 328. Hybrid amphora.
Michaelis, *Arch. Anz.* 1864, p. 264: Heydemann, *Pariser Antiken*, p. 86 (*Coll. Piot*, no. 1): Beazley, no. 2.
A. Nude woman holding phallos-bird and lifting cover of a basket with two phalloi in it.
B. Nude woman with phallos.
6. PETROGRAD 603 (St. 1593). Hybrid amphora: h. 0.40.
Cat. ii, p. 217; (W. p. 86): Hackl, p. 42, no. 459: Beazley, no. 1.
A. Athlete with akontion leaning on pillar. B. Man.
Graffito .
7. PETROGRAD 604 (St. 1601). Hybrid amphora: h. 0.37.
Cat. ii, p. 223; (W. p. 86): Beazley, no. 5, fig. 38 (A).
A. Silen holding pantheress. B. Silen.
8. PETROGRAD 619 (St. 1208). Pelike: h. 0.50.
Cat. ii, p. 71; (W. p. 87): Beazley, no. 7.
A. Warrior's departure. B. Same.
9. PHILADELPHIA MS 2465. Column krater: h. 0.398.
Beazley, no. 8.
A. Boxers and trainer. B. Two komasts.
10. VIENNA, OESTERR. MUS. 332. Hybrid amphora. Formerly in Castellani Coll.: h. 0.43.
Cat. p. 49, pl. vi (A): Beazley, no. 3.
A. Warrior. B. Man.
Graffito IIA.

SUBJECTS

Bacchic, 1, 2, 4, 7.
Military, 8, 10.
Komastic, 3.
Athletic, 2, 6, 9.
Genre, 5.

SHAPES

Amphora { Panathenaic, 3.
Hybrid, 1, 5, 6, 7,
10.
Pelike, 8.
Krater, Column, 2, 9.
Lekythos, 4.

THE FOUNDRY PAINTER

Hartwig, pp. 381 ff.

Hauser, F.R. iii, pp. 81-86.

Buschor, p. 176.

Beazley, *VA.* pp. 93-94.

The kylix in Berlin (2294) on which the interior of a bronze foundry is represented, was for many years regarded as the work of either Douris or Brygos. Hartwig first classified the vase correctly by assigning it to a master whom he called the Diogenes Painter. Beazley agrees with the majority of Hartwig's attributions but prefers to call the artist by the name of the Foundry Painter and adds materially to the list of attributions.

The style of the painter is very similar to that of Brygos and many of Beazley's attributions have heretofore been regarded as the work of that master.

1. BERLIN 2294. Kylix. From Vulci: h. 0.12, d. 0.305.

Cat. p. 593: *CIG.* 7809: Panofka, *Bild. Ant. Leb.* pl. viii, 5: Per. and Chip. x, pp. 653, 655, 657, figs. 360 (A), 361 (B): Hartwig, p. 381 (attr. to Diogenes Master): Gerhard, *Trinkschalen*, pls. ix, 2; xii and xiii: Buschor, p. 178, fig. 128 (part of A): Overbeck, *HG.* pl. xviii, 6 (interior only), p. 433, no. 63: F.R. iii, pp. 81-86, pl. 135 (Hauser), (attr. to an artist allied to Brygos): Dümmler, *Bonn. Stud.* p. 83 (attr. to Douris): Klein, *LI.* p. 101, 1 (attr. to Douris): Beazley, *VA.* p. 94 (attr. to Foundry Master): Blümner, *Technologie* iv, p. 330, pl. 5, fig. 50 (ext.); idem, *Athen. Mitt.* 1886, p. 150: Baumeister, i, p. 506, fig. 547 (ext.): Jahn, *Sächs. Bericht.* 1867, p. 106, pl. v, 4: Murray, *Hist. Greek Sculp.* (I as vignette on title page): Saglio, i, p. 790, figs. 937-939 (various groups); ii, p. 327, fig. 2484 (ext.); iv, p. 1490, fig. 6609; fig. 6613: Lloyd, *Shield of Achilles* (I as vignette on title page): *Bull. d. Inst.* 1835, pp. 166 ff.: Duruy, *Hist.* ii, p. 191 (A): Rossbach, *Röm.*

Mitt. 1888, p. 67: Wernicke, p. 62: Schreiber, *Bilderatl.*
pl. 8, 6 (ext.).

I. Thetis and Hephaistos.

A and B. Bronze Foundry.

A. $\text{HO } \Gamma\text{AI} \geq \text{KAVO} \leq \text{NAIXI}$.

B. $\Delta\text{IO}\Lambda\text{ENE} \leq \text{KAVO} \leq \text{NAIXI}$.

2. BERLIN 2296. Kylix. From Orvieto: h. 0.115, d. 0.265.

AZ. 1880, pp. 177 ff. pl. 15 = Reinach, i, p. 428, 1-2:

Hartwig, p. 116, no. 2, p. 389 (attr. to Diogenes Master):

Schreiber, *Bilderatl.*, pl. 40, 7, 13: Duruy, *Hist.* ii, p. 177:

Tonks, *Brygos*, p. 116, no. 2 (considers the attribution to

Brygos doubtful): Saglio, ii, p. 761, fig. 6721 (ext.).

I. Scythian and horse.

A. Riders.

3. BERLIN (Inv. 3198). Kylix (foot restored): d. 0.27.

Furtwängler, *Arch. Anz.* 1892, pp. 101, 102 (drawing),

(style allied to Brygos): Fröhner, *Coll. Jules Greau*, Paris,

1891, no. 113: Tonks, *Brygos*, no. 19 (attr. to Brygos):

Beazley, *VA.* p. 94 (attr. to Foundry Master).

I. Man urinating into a jug. $\text{HO } \Gamma\text{AI} \leq \text{KAVO} \leq$.

A and B. Komos. $\text{HO } \Gamma\text{AI} \leq \text{KAVO} \leq$.

4. Owing to an error no. 3 was listed again as no. 4.

5. BOLOGNA, PAL. 321. Lekythos. From Etruria (probably):

h. 0.318.

Cat. (Pal.), p. 54, figs. 43-45: Hartwig, p. 387: Heyde-

mann, *iii Halle Winck. Progr.* p. 58, no. 1402: Klein,

LI. p. 102, no. 4.

Shoulder. Lion.

A. Nike and youth. $\Delta\text{IO}\Lambda\text{ENE} \leq \text{KAVO} [\leq]$. On the rim
 $\text{MENON KAVO} \leq$.

6. BOSTON 01.8034. Kylix. Formerly in Bourguignon Coll.:

h. 0.117, d. 0.298.

Ann. Rep. Mus. Fine Arts, 1901, p. 33, no. 16 ('style of

Brygos'): Tonks, *Brygos*, no. 52 (attr. to Brygos): Beazley,

VA. p. 93, fig. 62 (detail: attr. to Foundry Master).

- I. Man and youth playing flutes on couch. HO ΓΑΙΣ
ΚΑΥΟΣ ΚΑΥΟΣ.
- A. Men and youths on couches with nude boys as pourers.
HO ΓΑΙΣ ΚΑΥΟΣ.
- B. Same scene, without the boys. HO ΓΑΙΣ ΚΑΥΟΣ.
7. BOSTON 10.195. Kylix (fragmentary). Formerly in Bour-
guignon Coll.: h. 0.117, d. 0.31.
Beazley, *VA*. p. 94.
I. Youthful warrior.
A and B. Arming scenes.
8. BOSTON 13.204. Kylix: d. 0.24.
Ann. Rep. Mus. F. A. 1913, p. 90 (style of Brygos): Beaz-
ley, *VA*. p. 94.
I. Maenad.
A and B. Silens and maenads. Senseless inscriptions.
9. BRUNSWICK, ME., BOWDOIN COLL. Kylix.
Beazley, *VA*. p. 94.
I. Two athletes (cf. Louvre G 290).
A. Athletes with akontia.
B. The same.
10. CAMBRIDGE, HARVARD 1642.95. Kylix: h. 0.095, d. 0.23.
Beazley, *VA*. p. 94.
I. Warrior with spear and shield.
A. Three warriors arming.
B. Three warriors in combat.
11. CORNETO, MUS. TARQUINIENSE 5291. Kylix. From Cor-
neto: h. 0.117, d. 0.288.
Mon. d. Inst. xi, pl. 20 = Reinach, i, p. 222, 6-8: *WV*.
D, pl. 8, 1: Hartwig, p. 390 (attr. to Foundry Master):
Heydemann, *Ann. d. Inst.* 1885, p. 154 (wrong interpre-
tation of group as Theseus and Ariadne): Buschor, p. 173,
fig. 124 (B): Walters, i, pl. 39, 2 (B): Tonks, *Brygos*, no. 47
(Brygos): Harrison and MacColl, pl. 35 (B): Harrison,
Myth. Int. fig. 35 (B): idem, *Prolegomena*, p. 633, fig.

169 (B), (follows Heydemann): Beazley, *VA*. p. 94 (attr. to Foundry Master).

I. Menelaos leading Helena ?

A. Helena, pursued by Menelaos, takes refuge in the temple of Aphrodite, where the goddess is sitting.

B. Peleus, sandals in hand, approaching the sleeping Thetis in the presence of Hermes and Eos.

12. LONDON, BRIT. MUS. D 13. Oinochoë. From Locri: h. 0.222.

Cat. iii, p. 394: *Guide to Greek and Roman Life*, p. 156: Tonks, *Brygos*, no. 54 (attr. to Brygos): Beazley, *VA*. p. 94 (attr. to Foundry Painter).

I. Vase has a white ground. A woman holding distaff. HE RAIΞ KAVE.

13. BRIT. MUS. E 78 (971). Formerly in Braun Coll. Kylix. From Vulci: h. 0.12, d. 0.31.

Cat. iii, p. 104: graffito in old *Cat.* pl. B: Hartwig, p. 392, fig. 53 (*A*), (wrongly given as E 46; attributed to the Diogenes Master): Murray, *Des.* pl. xiv, 55: Gardiner, *Greek Ath. Sp.* p. 406, fig. 134 (*I*), p. 436, fig. 151: idem, *JHS.* 1906, p. 6, fig. 53 (*A*): *Braun Sale Cat.* (Christie, Feb. 21, 1850, no. 40; May 15, 1852, no. 306): Tonks, *Brygos*, no. 21 (attr. to Brygos): Jüthner, p. 72, fig. 58 (*I*): Frost, *JHS.* 1906, p. 220, pl. 13: Hauser, *F.R.* iii, p. 86 (attr. to same artist as Foundry vase): Beazley, *VA*. p. 94: Saglio, iv, p. 755, fig. 5855 (boxer); 759, fig. 5861 (group of pankratiasts).

I. Boxer and trainer.

A and *B.* Boxers, pankratiasts and trainer. Imitation inscriptions in all three scenes.

Graffito 77.

14. MUNICH 2649 (279). Kylix. Formerly in Candelori Coll.: h. 0.125, d. 0.285.

Cat. (Jahn), p. 81: P. J. Meier, *AZ.* 1884, p. 251 (attr. to Brygos): Hartwig, p. 395 (Diogenes Master): Klein,

p. 178: Beazley, *VA.* p. 95, no. 4 (attr. to the Paris Gigantomachy Painter).

I. Man and girl playing flutes.

A. Boxers and trainer.

B. The same.

15. MUNICH 2650 (400). Kylix: h. 0.118, d. 0.312.

Cat. p. 132: *Res. étr.* p. 25, 22: *Mus. étr.* 794: Overbeck, *HG.* pl. 25, 3, p. 608, no. 83: Gerhard, *Aus. Vas.* pls. 229-230 = Reinach, ii, p. 116, 1-3: Hartwig, p. 388 (attr. to Diogenes Master): Tonks, *Brygos*, no. 6 (attr. to Brygos): Beazley, *VA.* p. 94 (attr. to Foundry Master): Roscher, i, p. 1279 (*A*).

I. Two bearded men. $\text{HO } \Gamma\text{A}|\Sigma \text{ KAVO}\Sigma$.

A. Epeios and the Trojan horse, Athena, two old men. $\text{HO } \Gamma\text{A}|\Sigma$.

B. Old man and youth. Same inscription as on *I*.

Graffito on foot Λ .

16. OXFORD, CORPUS CHRISTI COLLEGE, LEWES COLL. Kylix.

Formerly in Lecuyer Coll.: d. 0.29.

Coll. Lecuyer, ii, pl. E 5: *Sale Cat. Coll. Lecuyer*, pp. 63, fig. 381 (*I*), 64 (*A*): Beazley, *VA.* p. 94.

I. Boy dancing and bald man on couch playing flutes.

A and *B.* Symposium.

17. PETROGRAD 637 (St. 1723). Kalyx krater. From Caere: h. 0.41.

Cat. ii, p. 281 (according to Stephani there is absolutely no trace of the inscription on *B* with the name of Akrisios as stated by Tonks); (W. p. 88): Welcker, *Alt. Denk.* v, pls. 16 and 17: Baumeister, i, p. 406, figs. 447 and 448: Gerhard, *Danae* (14 *Berl. Winckelmanns Pr.*): Overbeck, *KM.* (Zeus) p. 406, no. 1, pl. vi, 2: Harrison and MacColl, pl. 34, 1-2: Roscher, iii, p. 2046: R. Rochette, *Choix de peint.* p. 181, 225: Hartwig, pp. 396 ff. (attr. to Diogenes Master): Tonks, *Brygos*, no. 24 (repeats this vase under his no. 56 and calls it wrongly a kylix in both places): Hauser, *F.R.* ii, p. 281 (considers vase allied to the Kroisos

amphora v. under Myson): Knatz, p. 6, A, 1: Saglio, iii, p. 706, fig. 4229 (A), p. 1018, fig. 4388 (A): Schreiber, *Bilderatl.* pl. 73, 6 (B): Beazley, *VA.* p. 94 (attr. to Foundry Master).

A. Danae and the golden rain. ΔΑΝΑΕ (acc. to *Cat.*).

B. Danae with infant Perseus, Akrisios, workman and chest.

ΗΟ ΓΑΙΣ ΚΑΥΟΣ.

18. PETROGRAD 663. Kylix.

Cat. (W.) p. 85: Beazley, *VA.* p. 94.

I. Youth and boy.

A. Youths, men, and horses.

B. Same.

19. TARANTO. Alabastron (white ground).

Klein, *LI.* p. 102, no. 5, figs. 26 a-b: Hartwig, p. 386 (attr. to Diogenes P.): Hauser, *F.R.* iii, p. 86 (denies attribution): Riezler, *Weissgr. Att. Lek.* pp. 54-56, figs. 31-36: Beazley, *VA.* p. 88: Pottier, *Mon. Piot.* xiii, p. 163.

I. On the rim in large letters ΗΙ . . . + ΟΣ ΚΑΥΟΣ :

A. Man leading horse. ΑΙΟΛΕΝΕΣ ΚΑΥΟΣ.

B. Youth between two men. ΚΑΥΟΣ ΑΙΟΛΕ . . . ΚΑΥΟΣ.

20. ? Kylix. From Athens: h. 0.10, d. 0.25.

Sale Cat. Coll. ME. 2-4 juin, 1904, pl. 10, no. 225: Beazley, *VA.* p. 94.

I. Komast.

A and B. Komos.

21. ? Kylix.

Only known from a drawing in Berlin *App.* xxi, 82. Hartwig, p. 394 (attr. to the Diogenes P.): *Jahrbuch.* 1895, p. 190 (Hauser): Beazley, *VA.* p. 95, no. 6 (attr. to Paris Gigantomachy P.).

I. Two hoplitodromoi.

A. Four hoplitodromoi.

B. Five athletes with akontia and flute-player.

SUBJECTS

Myth., 5, 11.
 Heroic, 17.
 Epic, 1, 11, 15.
 Bacchic, 8.
 Military, 7, 10.
 Athletic, 9, 13, 14, 2.
 Genre, 1, 2, 12, 18, 191.
 Komastic, 3, 20.
 Symposium, 6, 16.

SHAPES

Krater, Kalyx, 17.
 Lekythos, 5.
 Oinochoë, 12.
 Kylix, 1-3, 6-11, 13-16, 18, 20,
 21.
 Alabastron, 19.

OTHER ATTRIBUTIONS

Diogenes Amph. P. 2.
 Onesimos, 17.

THE 'FRAU MEISTERIN'

Hauser, F.R. ii, pp. 308 ff.

Hauser's theory that one of the vase painters of the Free Style was a woman has not met with general acceptance, in fact it has been denied by most scholars. The painter of the vases given in Hauser's list is practically identical with Beazley's Niobid Painter and most of them will be given under that artist.

The Munich psykter holder, however, happens to be the only one in the list which has not been attributed elsewhere (except by Perrot who assigned it to the Berlin Amphora Painter, but the vase seems too late in style for that artist) and hence it has been listed below under Hauser's creation.

1. MUNICH (Jahn 753). Psykter holder? From Girgenti: h.

O. 53.

Cat. (Jahn), p. 235: Panofka, *Eigennam.* p. 13, pl. i, 11: *CIG.* 7759: Jahn, *Dichter auf Vasen.* p. 706, pl. 1: Millingen, *AUM.* i, pls. 33, 34: F.R. ii, pp. 20-23, pl. 64 (attr. to Brygos): Baumeister, iii, p. 1543: Lau, *Griech. Vas.* pl. 30, 1: Saglio, iii, p. 394, fig. 3963 (A), p. 1440, fig. 4707 (A): Hauser, F.R. ii, p. 308, 335 (Zusatz to p. 20, attr. to Frau Meisterin): Von Christ, *Gesch. d. Griech. Lit.* fig. 6 (B): Walters, ii, p. 152, fig. 133 (B): Steinbüchel, *Sappho and Alkaïos* (Vienna 1822): Per. and Chip. x, p. 624, pl. xv (attr. to Berlin Amphora P.): Panofka, *Bild. Ant. Leb.* pl. iv, 7; *Griech. u. Griechin.* plate on no. 10: Dubois-Maisonneuve, *Int.* pl. 81: *Mus. Ital.* ii, pl. iv = Reinach, i, p. 525, no. 2: Welcker, *Alt. Denk.* ii, p. 226, pl. 12, 21: Gerhard, *Ann. d. Inst.* 1831, p. 155: Haute-roche, *Sappho*, p. 19: Klein, p. 162: Wernicke, p. 69, 7.

A. Dionysos and maenad. ΚΑΥΟΣ ΚΑΥΟΣ.

B. Sappho and Alkaïos. ΑΥΚΑΙΟΣ ΣΑΦΟ ΔΑΜΑ ΚΑΥΟΣ.

SHAPES

Psykter holder? 1.

SUBJECTS

Historical, 1.

Bacchic, 1.

OTHER ATTRIBUTIONS

Altamura P. 11, 19.

Niobid P. 5, 6, 11, 23, 25, 26,
28, 35.

Villa G. P. 31, 36.

GALES

The signature of Gales is preserved on two lekythoi in Boston and Syracuse. His painter was an indifferent artist of the ripe archaic period.

1*. BOSTON 13.195. Lekythos: h. 0.31.

Ann. Rep. Mus. Fine Arts, 1913, p. 90.

Arch. Anz. 1914, p. 496.

Beazley, *VA*, p. 26.

Nicole, *Corpus* 82, no. 2.

Sacrificial procession. $\Lambda\Lambda\ve\epsilon\varsigma$ $\epsilon\Gamma\omicron\iota\epsilon\varsigma\epsilon\Nu$.



2*. SYRACUSE 26967. Lekythos.¹ From Gela.

Orsi, *Mon. Ant. Linc.* 1909 (xix), pp. 102-115, figs. 9, 10, pl. iii.

Beazley, *VA.* p. 26.

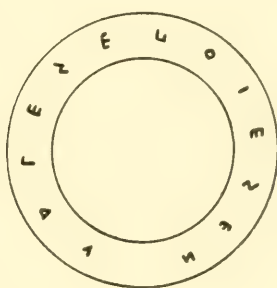
Nicole, *Corpus* 82, no. 1.

Anakreon and two youths. HO IAIΣ ANAKPEON KAVOΣ
KAAOM.

Signature on rim AAVEΣ EPOIEΣEN.

SHAPES	SUBJECTS
Lekythos, 1*, 2*.	Sacrificial, 1*.
	Historical, 2*.

¹ Orsi does not give the height of the vase.



THE GERAS PAINTER

Beazley, *VA.* pp. 56-57.

A minor artist of the ripe archaic period has been called by Beazley the Geras Painter from a pelike in the Louvre on which Herakles and Old Age are represented.

1. ATHENS CC. 1172 (1176, C 541). Kalpis. From Athens:
h. 0.31.
Cat. (CC.) p. 367: Beazley, no. 10: Fölzer, p. 116, no. 200.
Man with dog offering lyre to boy.
2. ATHENS CC. 1176 (1413, 5923). Pelike. From Atalante:
h. 0.36.
Cat. (CC.) p. 369: *Praktika*, 1892, p. 102: Beazley, no. 2.
A. Man offering hare to boy.
B. Man.
3. BERLIN 2171. Pelike: h. 0.33.
Cat. p. 493: *El. Cér.* iii, pp. 127, 162, pl. 47 (bad reproduction): Panofka, *Mus. Bart.* p. 131, 69: Overbeck, *KM.* (Demeter), p. 534, 8, pl. 15, 7: Gerhard, *Prodrom.* p. 84, no. 88: Gargiulio, *Raccolta*, ii, 66: Stephani, *CR.* 1859, p. 84, no. 24: Beazley, no. 4.
A. Triptolemos in car with Demeter. ΓΟΞΕΚ.
B. Man and youth.
4. BERLIN 2173. Pelike. From Vulci: h. 0.33.
Cat. p. 494: Beazley, no. 9.
A. Woman at fountain.
B. Silen running to fountain.
5. NEW YORK GR 578. Formerly in De Morgan Coll. Pelike.
From Magna Graecia: h. 0.286.
De Morgan Sale Cat. 1901, p. 36: Beazley, no. 5.
A. Dionysos. ΚΑΛΟΣ.
B. Silen.

6. OXFORD 283. Pelike. From Serignano: h. 0.22. The obverse is a replica of no. 11 (Rome, Castellani Coll.).
Cat. Castellani Sale, no. 60: *Cat.* p. 26: Beazley, no. 8.
 A. Man with helmet.
 B. Silen in himation.
 Graffito β
7. PARIS, CAB. D. MÉD. 391. Pelike: h. 0.37.
Cat. p. 286: DeWitte, *Cat. Canino*, 17, p. 5: Froehner, *Mus. de France*, p. 26, pl. 8: Stephani, *CR.* 1867, p. 173: Mayer, *Giganten u. Titanen*, p. 323: Winter, *Jüng. Att. Vas.* p. 59, 2: Roscher, i, p. 1106: Saglio, i, p. 610, note 614: Beazley, no. 3.
 A. Dionysos arming with silen.
 B. Man and youth.
8. PARIS, CAB. D. MÉD. 415. Column krater. From Vulci: h. 0.385. The reverse of the vase is entirely modern.
Cat. p. 305, figs. 69 (A), 70 (B): Heydemann, *Pariser Antik.* 40, p. 76: Beazley, no. 11.
 A. Herakles and Athena.
9. PARIS, LOUVRE G 224. Pelike: h. 0.355.
Cat. iii, p. 1026: Beazley, no. 1.
 A. Death of Aktaion.
 B. Ganymede pouring wine for Zeus.
10. LOUVRE G 234. Pelike. From Capua: h. 0.35.
Cat. iii, p. 1027: Hartwig, *Philologus* (50), 1891, p. 185, pl. 1: Roscher, i, s.v. Herakles, p. 2234; iii, p. 2083, fig. 2: Beazley, no. 6: Smith,¹ *JHS.* 1883, p. 104.
 A. Herakles clubbing Old Age. $\Lambda\epsilon\rho\alpha\varsigma$ (r).
 B. Poseidon.

¹ There is a confusion about this vase for which I cannot account. Loeschcke (*AZ.* 1881, p. 40) mentions a black figured pelike with identically the same subject and inscription seen by him in the collection of Sig. Doria in Capua and Cecil Smith remarks that he has endeavored vainly to trace its whereabouts. M. Pottier informs me that no. 10 is from the Doria Collection in Capua. The only possible conclusion is that this vase is that seen by Loeschcke but erroneously described by him as black figured.

11. ROME, COLL. AUG. CASTELLANI 94. Pelike: h. 0.217.
Beazley, no. 7.
A. Man with helmet.
B. Youth.

SUBJECTS

Myth., 3, 9, 10.
Heroic, 8, 9, 10.
Bacchic, 4, 5, 6, 7.
Military, 6, 11.
Genre, 1, 2, 4.

SHAPES

Pelike, 2-7, 9-11.
Hydria, Kalpis, 1.
Krater, Column, 8.

THE PAINTER OF THE GIRGENTI KALYX KRATER

To another mannerist of the group contemporaneous with the Pan Painter, Beazley (*VA.* pp. 120-121) has given the name of the Girgenti Krater Painter from the unpublished kalyx krater in the Museo Civico of that place.

1. ATHENS CC. 1597 (2976, 1489). Deinos: h. 0.18, d. 0.18.
Cat. (CC.), p. 511: Beazley, no. 19.
Boar hunt.
2. ATHENS N. 1085 (12492). Pelike: h. 0.34.
Cat. (N.), p. 237 (description of reverse omitted): Beazley, no. 22.
A. Amazonomachy.
B. Boy between two youths.
3. BOLOGNA 194 VF. Column krater. From Certora: h. 0.47.
Cat. p. 73, fig. 44 (*A*): Beazley, no. 15.
A. Return of Hephaistos.
B. Three youths.
4. BOLOGNA 258 VF. Column krater (fragmentary).
Cat. p. 103, fig. 61 (*A*): *Not. d. Scav.* 1888, p. 51, no. 1: Beazley, no. 5.
A. Maenads.
B. Four male figures.
5. BOULOGNE 177. Stamnos.
Beazley, no. 18.
A. Theseus and Minotaur.
B. Youth between two men.
6. CORNETO, BRUSCHI COLL. Pelike.
Beazley, no. 21.
A. Theseus and Minotaur.
B. Boy between man and youth.

7. GIRGENTI, MUS. CIVICO. Kalyx krater.
 Beazley, no. 1.
 A. Herakles and Nessos.
 B. Youths and boys.

8. LONDON, BRIT. MUS. E 171. Kalpis. From Cameiros,
 Tomb F 236: h. 0.309.
 Cat. iii, p. 154: *Ann. d. Inst.* 1878, p. 286, pl. P = Reinach,
 i, p. 341: Saglio, ii, p. 470, fig. 2602: Girard, *Educ. Athén.*
 p. 111, fig. 8: Keller, *Tiere*, p. 146 (calls squatting figure a
 monkey): Hartwig, p. 443, note 1 (considers vase allied
 to style of Bald-head Painter): Beazley, no. 25.
 A. Music lesson. Several figures including a monkey (?)
 panther or cat and a dog. ΚΑΥΟΣ ΚΑΥΟΣ (r.).

9. NAPLES (H 3156). Column krater: h. 0.35.
 Cat. p. 484: Beazley, no. 8.
 A. Theseus and Minotaur.
 B. Three youths.

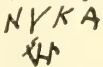
10. NEW YORK 15.27. Column krater: h. 0.446, d. 0.375.
 Beazley, no. 2: *Bull. Metr. Mus.* 1915, p. 123, fig. 3.
 A. Herakles and Busiris.
 B. Three Egyptians.

11. PARIS, LOUVRE G 348. Column krater.
 Not described in *Cat.*: Beazley, no. 11.
 A. Dionysos, maenad, and silen.
 B. Maenad between silens.

12. LOUVRE G 369. Bell krater (with lugs).
 Cat. iii, p. 1092: Beazley, no. 17.
 A and *B.* Komos.

13. PETROGRAD 801 (St. 1626).¹ Column krater. From Sicily:
 h. 0.39.
 Cat. ii, p. 235; (W. p. 95): Beazley, no. 7.
 A. Theseus and Minotaur.
 B. Boy between two youths.

¹ Beazley erroneously gives the number as 289.

14. PETROGRAD 797 (St. 1273). Column krater: h. 0.49.
Cat. ii, p. 105; (W. p. 97): Beazley, no. 10.
A. Departure of youth.
B. Three youths.
15. PETROGRAD (St. 1529). Pelike: h. 0.34.
Cat. ii, p. 197: Beazley, no. 24.
A and *B.* Komos; two youths on each side.
 Graffito on base 
16. PETROGRAD. Column krater.
 Beazley, no. 9.
A. Apollo, Artemis, Hermes, and Muse.
B. Three youths.
17. PETROGRAD. Pelike.
 Beazley, no. 23.
A. Youth offering lyre to boy.
B. Same.
18. ROME, VATICAN. Column krater.
 Beazley, no. 13.
A. Symposium.
B. ?
19. ROME, VILLA GIULIA HR. 1795 g. Column krater.
 Beazley, no. 3: Helbig-Reisch, *Führer* ii, p. 367.
 Dionysos, silens, and maenads.
20. ROME, VILLA GIULIA 14217. Column krater: h. 0.46.
 Beazley, no. 6: *Mon. Ant. Linc.* 1917, p. 364, pl. 10, fig. 23 (*A*).
A. Theseus and Minotaur.
B. Boy between two youths.
21. SYRACUSE. Column krater: h. 0.435.
 Beazley, no. 4: *Mon. Ant. Linc.* 1904, p. 858, fig. 65, pl. 53 (*A*).
A. Komos.
B. Three figures.

22. TURIN 3029. Column krater.
 Beazley, no. 14.
 A. Dionysos between silen and maenad.
 B. ?
23. ? Formerly London market (Day). Column krater.
 Beazley, no. 16.
 A and B. Komos.
24. ? Formerly in Lusieris' possession, Athens. Pelike.
 Stackelberg, pl. 22: Beazley, no. 20.
 A. Pyrrhic dance.
 B. Boy and youth.
25. ? Formerly in Naples market (Barone). Column krater.
 Minervini, *Mon. Barone*, pl. 10: Beazley, no. 12.
 A. Sphinx and men.
 B. Male figures.

SUBJECTS	SHAPES
Myth., 3, 16.	Krater {
Heroic, 2, 5-7, 9, 10, 13, 20.	
Bacchic, 4, 11, 19, 22.	
Epic, 25.	
Genre, 1, 8, 14, 17, 24.	Pelike, 2, 6, 15, 17, 24.
Komastic, 12, 15, 21, 23.	
Symposium, 18.	
	Deinos, 1.
	Stamnos, 5.
	Kalpis, 8.

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